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THE MADRIGAL SOCIETY.—The decision of the Judges in the recent Prize Competition was made known last month, the prize of Ten Guineas being awarded to Mr. Frank L. Moir, for his Madrigal entitled "Grief." Three other compositions were highly commended.

J. EDWARD STREET, Hon. Sec.
Freemasons' Tavern, July 18, 1881.

FREE VACANCIES in a resident Country Choir for two **LEADING TREBLES.** Orphans (gentlemen's sons) preferred. Address, Precentor, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

SALISBURY CATHEDRAL.—**BOYS** possessing good **TREBLE VOICES** are **WANTED** for the Choir of this Cathedral. They will be educated, boarded, and partly clothed, at the Cathedral School. Boys between the age of nine and ten preferred. The trial will take place on August 9. Applications to be sent in to the Organist, Mr. B. Luard Selby, The Close, Salisbury.

ST. MICHAEL'S COLLEGE, Tenbury.—The Examination for the **TWO VACANT PROBATIONERSHIPS** will take place in London towards the end of August. For further particulars apply to the Rev. J. Hampton, Tenbury.

BOYS' VOICES WANTED. Must be able to read. Apply at St. Mary-at-Hill Church, Eastcheap, City, on Fridays and Sundays.

FREE EDUCATION.—Patron, G. F. Luttrell, Esq.—Several **VACANCIES** at Michaelmas in Choir School for boys with good voices. Education (by graduate) comprises classical and modern languages, in addition to English subjects. Small sum only payable for board, &c. J. Warriner, Principal, Dunster.

ALTO. £12. **WANTED**, for All Saints' Church, Paddington. Letter to Ernest Winchester, 44, Charlwood Street, S.W. The Tenor and Bass appointments are made.

ALTO WANTED, for Southwell Collegiate Church, Notts. Full Cathedral service, twice daily, three on Sunday. Must be a communicant. Salary, £60. Applications, with testimonials, to be sent in before the 9th inst., to the Organist, A. Marriott, Vicars Court, Southwell.

A FIRST-CLASS SOLO TENOR, of eight years' Cathedral experience, desires an appointment for Sunday duty, in or near London. Could also attend one or two services in the week. Undeniable testimonials as to voice and ability. Address, S. Balfour, 42, Shelgate Road, Clapham Junction.

ROCHESTER CATHEDRAL.—LAY CLERK **WANTED** with a Heavy **BASS** voice (not Baritone); good experience in sight-reading and solo-singing, and thorough knowledge of Cathedral music. Stipend, £80 per annum. Applicants must state their age and last engagement, and send their testimonials to the Rev. W. H. Nutter, Precentor, The Precincts, Rochester, before August 21. N.B.—Rochester is thirty miles, by London, Chatham and Dover Railway or North Kent Railway, from London.

ORGANIST and CHOIRMASTER WANTED. Good stipend, and opening for tuition. Applicants not selected must not expect replies. Write only. John Pooley, 3, The Terrace, Clapham Park Road, London, S.W.

WANTED, ORGANIST for a Country Church. Surplined choir. There is a good opening in the neighbourhood for an able man. Vicar, Hensingham, Whitehaven.

ORGANIST WANTED, for the Walworth Wesleyan Chapel, Camberwell Road. Salary, £20. Applications to be sent to J. F. P., 3, Springfield Villas, Grosvenor Park, Camberwell, S.E.

ORGANIST DISENGAGED. Is thoroughly competent and painstaking. Moderate salary. Or would Deputise. Usual terms. X., Hayfield Cottage, Rosebank Road, Bow.

A LADY ORGANIST desires an **APPOINTMENT**, or would act as Deputy during the summer months. North London District preferred. C., 38, Farleigh Road, Stoke Newington Road, N.

A PROFESSIONAL Gentleman (Associate in Music, Trinity College, London), desires an **APPOINTMENT** as **ORGANIST and CHOIRMASTER** at a Church in Bath or the surrounding district. Eighteen years' experience in present parish. Family arrangements necessitate change of locality. The highest references (clerical and musical) given. Apply, in the first instance, to Mrs. Fisher, 39, Bathwick Street, Bath.

ORGANIST and CHOIRMASTER (married). Large experience in all branches—theoretical and practical. Can supply one or two churches. Testimonials from and references to eminent musicians, clergymen, and head-masters of two colleges. Viola, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ORGAN STUDENT wishes Sunday afternoon duty. Would undertake afternoon choir. Children's service not objected to. F. M. Squire, 142, Balls Pond Road, N.

MR. A. M. COLCHESTER (Organist of St. Augustine's, Highbury) will be at liberty to **DEPUTISE** during the month of August. 31, Poets Road, Highbury New Park.

AN ORGANIST requires a **RE-ENGAGEMENT.** Good Choirmaster. Reference from present engagement. Satisfactory reasons for leaving. Address, Organist, 595, Old Kent Road, S.E.

ORGANIST and CHOIRMASTER (18), now at a country church, desires a **RE-ENGAGEMENT**, either as Assistant to a Cathedral Organist or at a Parish Church. Five years' experience in choral services. Testimonials from Mus. Doc., Mus. Bac., professional gentlemen, and the clergy. Apply, Musicians, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

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ORGANIST and CHOIRMASTER WANTED, for Royal Garrison Church, Portsmouth. Choral services. Salary, £50. Address, Rev. C. Assheton Craven, Southsea, Hants.

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WANTED, for a Gentleman, at present in London, an **ENGAGEMENT**, in town or country, at a good school, public or private. Was formerly Master of Music at Uppingham School, and before that Professor of Violoncello at the Cologne Conservatoire. References: Charles Hallé, Esq., and Edward Hecht, Esq., Fallowfield, Manchester, to whom all communications may be addressed.

TO SCHOOLS and PRIVATE FAMILIES.—A **YOUNG LADY**, aged 22, a Medalist of the Royal Academy of Music, and one who, at the Society of Arts' Examination by Dr. Hullah, obtained the highest number of marks ever given for singing, and likewise a first-class certificate for pianoforte, is desirous of obtaining non-resident engagements in London and the neighbourhood for teaching **SINGING, PIANOFORTE, and HARMONY.** Address, M. M., 164, Regent Street, London, W.

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Is open to engagements for Concerts and Oratorios.
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MISS BESSIE HOLT, R.A.M. (Soprano).
For Oratorios, Concerts, &c., address, Rawtenstall, Manchester.

MRS. BELLAMY (Soprano).
For Oratorio and Ballad Concerts, Western Cottage, Hunter's Lane, Birmingham.

MISS MARGARET BUNTINE, R.A.M. (Soprano).
Concerts, Oratorios, &c., address, 7, Burns Terrace, Ayr, until Oct. 1.

MISS AGNES HILLOCKS (Soprano).
For Concerts, Lessons, &c., address, 127, Stoke Newington Road, N.

MISS MARIE COPE (Soprano).
For Oratorios, Concerts, Lessons, 167, New Cross Road, London.

THE MISSES YATES (Soprano and Contralto).
Pupils of Signor Randegger, London, and Mons. Wartel, Paris.
Address, Dr. Yates, Newcastle, Staffordshire.

MISS FLORENCE WYDFORD (Contralto).
For Oratorios, Miscellaneous Concerts, Dinners, Soirées, &c.,
95, St. Paul's Road, Lorrimer Square, S.E.

MISS JEANIE ROSSE (Contralto).
Fairmead Lodge, Upper Holloway, N.

MR. STEDMAN (Tenor).
12, Berners Street, W.

MR. VERNEY BINNS (Tenor).
65, King Cross Street, Halifax.

MR. HENRY BEAUMONT
(Principal Tenor, Huddersfield Parish Church).
For Oratorios, Concerts, &c., address, William Street, Huddersfield.

MR. J. SHAKESPEARE ROBINSON (Tenor).
For Oratorios, Concerts, &c., address, care of Mr. Hallard, 58, Hutton Street, Nechells Park Road, Birmingham.

MR. MORIN DAYSON (Baritone).
For Oratorios, Concerts, &c., all communications to be addressed to
45, Portland Place North, Clapham Road, S.W.

MR. WILLIAM BARTIN
(Principal Bass, Huddersfield Parish Church).
For Oratorios, Concerts, &c., address, Dalton, Huddersfield.

MR. HOWARD LEES (Bass).
For Concerts, Oratorios, &c., address, Delph, Manchester.

MR. EDWARD GRIME (Basso).
For Oratorios, Concerts, Operatic Recitals, &c., address, St. Helens, Lancashire.

MISS GERTRUDE FERRABEE, R.A.M.
Accompanist. For Oratorios, Ballad Concerts, Soirées, Matinées, &c.,
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MR. ARTHUR DOREY (Organist of the Alexandra Palace). For Pupils, Engagements for Concerts, &c., 14, Huntley Street, Bedford Square, W.C.

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THE HARP.—Miss LOCKWOOD, Harpist to the Carl Rosa Opera Company, and Teacher of the above instrument. London address, 6, Frederick Place, Gray's Inn Road, W.C.

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Lessons per post in Harmony, Counterpoint, Orchestration, Form, Acoustics, and Analysis; also Correction of Musical MSS.

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NOTICE is hereby given that the following ALTERATIONS in the Regulations for the PRACTICAL Division have been made, and will take effect at the Examinations in January, 1882:—

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2.—In the ORGAN Section the requirements will be respectively similar to those for the Pianoforte, with the addition that Candidates in the First Division will be tested in playing at sight from a four-part vocal score in the proper clefs. Those who pass in the First Division, and also in the HARMONY Section, may, subject in each case to the approval of the Board, be admitted to the Class of Organ-Associates of the College.

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4.—Candidates who have passed in the First Division in either Pianoforte-playing, Organ-playing, or Solo-singing, may present such Certificate as a substitute for Divisions i. and ii. of Section B in the Examination for the Grade of Student or Associate in Music of the College.

5.—Candidates who have passed in the First Division in either Harmony or Counterpoint will be exempt from further examination in that subject on presenting themselves for the Diploma of Associate in Music of the College.

6.—The Examination Fee in each Section is One Guinea, except that for the First Division in the Pianoforte, Organ, and Vocal Sections the fee in each case will be Two Guineas.

There will be no fees in future for Certificates.

July, 1881.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

AUGUST 1, 1881.

THE LONDON MUSICAL SEASON.

BY HENRY C. LUNN.

If it were necessary to strengthen our oft-repeated assertion that the days of Italian Opera in this country are numbered, we might point to the fact that the companies assembled at our lyrical establishments do not now contain vocalists at all competent to sing pure Italian music as it should be sung. In the palmy days of opera at the Haymarket, and even later, when a large number of the vocalists were transferred to Covent Garden, the works, whatever may have been thought of their abstract merits, were rendered, mainly by Italians, in a style which gave a factitious importance to the music; and many persons, therefore, would flock to the theatre to hear the singers who cared but little for what they sang. We have now, however, passed from Italian Opera to Opera in Italian; and this in England becomes an absurdity so evident to all thinking persons that the only wonder is how a sufficient number of fashionable people still come forward to support it. It has been said that it generally takes the same time for an undertaking to die out as it did to establish it. If this be really true, let us be thankful that a short period sufficed for Italian Opera to take firm root in this country, for just as long may we fervently hope that it will take to decline.

The season at the Royal Italian Opera has thoroughly confirmed the truth of the foregoing remarks. Rubinstein's "Il Demonio" is essentially a German opera; and Mozart's "Die Entführung aus dem Serail," with the Italian recitatives in place of the original dialogue, is a complete burlesque upon the composer's design, the exquisite music, however, making it welcome even in so absurd a disguise. The prospectus promised us these two works, and the promise has been faithfully kept. Criticisms upon both these operas have appeared in our columns; but in this summary of the season we cannot refrain from again bearing testimony to the admirable singing of Madame Albani and M. Lassalle in Rubinstein's work, and of Madame Sembrich in that of Mozart. More artistic performances than these have rarely been heard on the lyric stage, and it is gratifying to find that, even by the proverbially cold audiences at this establishment, they have been thoroughly appreciated. Boito's "Mefistofele," we were told, would be produced "if time should permit"; and as we presume that it was absolutely necessary—for the vocalists, if not for the audience—to play the usual round of hackneyed operas, we may, of course, conclude that "time would not permit." Madame Fursch-Madier, Signor Mierzwinsky, Signor Sante Athos, and M. Soula Croix are the only newcomers who have retained their places during the season; but the lady has the highest claims to our regard, and we may probably find that she will be included in the company next year. Madame Sembrich has fairly established herself as a *prima donna* of the true school of vocalisation; and as Mesdames Adelina Patti, Albani, and Trebelli have also appeared in their favourite parts, it will be seen that the company has been unusually strong in the female department. The new Conductor, M. Dupont, has proved himself thoroughly efficient, many of the works under his direction, indeed, being given

with more certainty and precision than usual at this establishment; and his duties have been shared by Signor Bevnigani, whose zeal and steadiness are too well known to need our commendation.

At Her Majesty's Theatre the only novelty of the season was given on the last night of the subscription; but, considering the weakness of the work, it may be that this was a cunning device of the lessee to cover its inevitable failure. We can scarcely believe that "Il Rinnegato" was selected as a representative opera of the day, and must imagine, therefore, that there are other reasons why it was performed. That these reasons have nothing whatever to do with art is, we think, too obvious to be doubted; and we have only to hope, therefore, that the Baron Bódog D'Orczy, Mr. Mapleson, and the subscribers to the Opera season are satisfied. The promise in the prospectus that Madame Christine Nilsson would undertake the character of *Semiramide*, in Rossini's opera, was, we are happy to say, not fulfilled; for, considering the number of parts with which this excellent artist is now identified, we should be extremely sorry to find that she had made even a comparative failure. Mdle. Adalgisa Gabbi scarcely produced the effect evidently expected by the lessee; and the main attraction of the season has therefore been Madame Nilsson, who, especially in Boito's "Mefistofele," has materially advanced her high reputation both as a singer and an actress. Madame Tremelli, too, is gradually gaining ground in public estimation, and Mdle. Anna de Belocca, Mdle. Minnie Hauk, and Madame Irma di Murska have also been instrumental in helping the lessee through a most uneventful season. A good word must, however, be said for Mdle. Emma Juch, who, although inexperienced on the stage, sings well, and is extremely painstaking. Signor Novara, who made his *début* as *Mephistopheles*, in Gounod's "Faust," gave much of his music with good effect, but his acting of the part, though original in conception, was scarcely to the taste of the audience. Signor Faccio, who was mentioned in the prospectus as joint conductor with Signor Ardit, has not made his appearance, and the arduous duties of the season have been entirely sustained by the last-named artist with much credit to himself and benefit to the establishment.

Grateful for past favours, if not for those lately received, all music lovers looked on with sorrow at the recent dissensions in the councils of the Philharmonic Society; and the resignation of many of the Directors, and even of the Treasurer and Secretary, seemed at one time to threaten the extinction of an institution which in the early days of musical art in this country was mainly instrumental in nursing it into healthy life. Clearly it was necessary that numerous reforms should be instituted; and when the prospectus was issued with new names in the management, it was at once seen that some departure from the old lines was decided upon. Six concerts, instead of eight, were announced, and there were to be two rehearsals for each performance, although it had been formerly declared, in reply to numerous critical remarks, that no more than one could possibly be obtained. This was a step in the right direction; and when it was likewise found that some compositions but little known in England—Berlioz "Romeo and Juliet" Symphony amongst the number—were to be included in the programme of the season, and also works by British composers, there seemed to be some hope of the commencement of a new lease of existence for the Society. The result has been most encouraging. The majority of the performances, although still leaving much to be desired,

have been far superior to anything heard at these Concerts for some years, and great credit is due for the untiring zeal displayed by Mr. Cusins, the Conductor, in the endeavour to secure a worthy rendering of Berlioz' difficult Symphony. Next year we hope to record further progress; for so many rivals are now in the field that activity in the management, even of so old an institution as the Philharmonic Society, can alone protect it from decay.

The Crystal Palace Concerts have thoroughly sustained their high position during the season, and although the supply of modern German music may be thought by many to be slightly in excess of the demand, there can be little doubt that compensation has at least been partially made by the exceptionally fine performance of compositions which everybody must welcome with pleasure. It is difficult to bear success, and we must not be surprised, therefore, that in consequence of the popularity of the Saturday Winter Concerts, the Crystal Palace authorities also instituted a series for the summer; but we much question whether this is a wise step. The performances were especially intended to attract an audience to the concert-room at Sydenham at a time when outdoor pleasures were undesirable; but when the Crystal Palace becomes a blaze of floral beauty, and the temptation of walking in the grounds is really almost too much to resist, whatever music is given should be of a lighter character, and we shall scarcely be surprised, therefore, if the experiment of presenting important works at this time of the year were not to be repeated.

The series of Richter Concerts have again been one of the important features of the season, more especially when—in consequence of the falling off in the attendances, if not of the friendly advice of musical critics—the Director resolved to make his programmes more generally interesting. Before Herr Richter came to this country we were accustomed to hear thoroughly satisfactory performances of the standard works; and, knowing the reputation of the German Conductor for expounding the subtleties of the modern compositions of his most gifted countrymen, we naturally expected that his programmes would include many of these, and thus have a special character to distinguish them from the ordinary orchestral concerts of the metropolis. Gradually this truth has been perceived and acted upon; and not only have several of the compositions of the great operatic reformer, Wagner, been given, but next year the solo singers and chorus of the German Opera are promised, in order that the true effect of the Wagnerian selections may be more fully realised. This is as it should be; and we are quite certain that, with such excellent materials, the Richter Concerts must command a large and influential patronage.

The Concerts given during the season by M. Lamoureux, Conductor of the Grand-Opéra, Paris, were interesting as showing what "Young France" is now doing in musical composition; and, although many could not but be struck with the conviction that "Old France" has set a pattern which scarcely seems worthily followed, many works were given at least worthy of a hearing. All these were noticed by us at the time of their performance; and we have now only to add an expression of hope that M. Lamoureux will again pay us a visit next year with some works which may fairly be considered as representative of the genius of his countrymen.

Apart from the Pianoforte Recitals of Mr. Charles Hallé—which included the whole of Beethoven's Sonatas and Bach's forty-eight Preludes and Fugues

—we have to thank him for continuing his revival of Berlioz' works by producing "L'Enfance du Christ," with a thoroughly efficient orchestra, chorus, and solo singers. There is no doubt a "fashion" in music, for during much of the season Berlioz became the rage—even the usually steady-going Philharmonic Society performing his "Romeo and Juliet" Symphony—but we can scarcely imagine that this will last more than any other fashion; and it becomes a question whether even next season there will be any earnest demand for his music. Meantime every credit is due to Mr. Hallé, who has spared no trouble to bring to the front an artist who, although almost initiating what is often termed the "music of the future," has hitherto been so neglected as to be scarcely known even to those who frantically uphold the works of Wagner and his disciples.

That the support accorded to musical performances depends upon their intrinsic quality, and not upon the locality in which they are given, has been evidenced by the success of the Sacred Harmonic Society's concerts this season at St. James's Hall. So firmly had Exeter Hall been associated with this Society that there were not wanting persons who—with ominous predictions of certain failure if the same artists sang in any other room—anticipated with satisfaction the dissolution of the Society, in order that their rigid notion of the "fitness of things" might not be disturbed. But the migration took place, and Sir Michael Costa, loyally retaining his post as Conductor, at once proceeded with the necessary task of adapting his orchestra and chorus to the new hall; and urged, or at least yielded to the desire for, the occasional introduction of less familiar works into the programmes. So far from diminishing the effect of the concerts by lessening the amount of physical force displayed by vocalists and instrumentalists at Exeter Hall, we are inclined to believe that the alteration was a distinct improvement; and even if a return to the old locality should ever be made, there can be little doubt that quality, instead of quantity, will now be the principal thought in engaging the executants. Accident, rather than design, has effected a very desirable reform in this time-honoured Society; and all who desire the healthy progress of music in this country will join with us in hoping that time will but strengthen an institution which has already done so much to spread a knowledge of the standard oratorios of the great masters.

There is not the slightest sign of any decline either in the attendance or the quality of the performances at the Monday Popular Concerts. Formed for the special purpose of presenting high-class chamber compositions, with the best executants procurable, they have steadily preserved their character; and, although presenting but little novelty, there can be no doubt that they are annually looked forward to with much interest by the fast-increasing audiences who really love music for its own sake.

The Bach Choir, under the conductorship of Mr. Otto Goldschmidt, maintains its high reputation, and attracts large and appreciative audiences, not only on account of the excellence of its performances, but because it does not limit its programmes to the works of the one great artist whose Mass in B minor called the Society into existence. The Musical Union, despite the retirement of Mr. Ella, continues to assemble select audiences to hear the best specimens of Chamber Music, and the new Director, M. Lasserre, still preserves the character of an association which has always prided itself upon appealing rather to an exclusive circle of amateurs than to the general music-loving public. The London Musical Society, although an amateur institution, has done

much service in bringing forward works but little known; and as its object is fame and not profit, there can be no doubt of its continuing its career of usefulness. The Royal Albert Hall Choral Society, the rehearsals and performances of which are entirely under the able conductorship of Mr. Barnby; the Borough of Hackney Choral Association (which, aided by the zealous exertions of its Conductor, Mr. Ebenezer Prout, still advances in public estimation); the Hampstead Choral Society, so excellently directed by its founder, Mr. Willem Coenen; the Highbury Philharmonic Society, which, since Dr. Bridge's appointment as Conductor, has made remarkable progress; and other Societies too numerous to mention, have fairly earned the good opinion of all who believe with us that the musical education of the people is best effected by constantly placing before them those works which have raised the art to its present high position.

Mention must also be made of the excellent Orchestral Concerts of Mr. Ganz, who seems resolved to make a name as a conductor of high-class music, to whatever school it may belong. Amongst the unfamiliar works included in his programmes was Gluck's "Orpheus," the many beauties of which, even in a concert-room, appealed with irresistible force to a large and deeply interested audience.

Everybody will join with us in sincerely regretting that Mr. Sims Reeves's Farewell Oratorio performances were partially shorn of their interest by the non-appearance of the retiring tenor at some of the most popular of the concerts. That his absence was caused by circumstances utterly beyond his control, we need scarcely say; for, even after the operation he was compelled to undergo, he had firmly resolved to fulfil his engagement, and nothing but a relapse which incapacitated him from singing kept him away. That we shall again hear him in some of the Oratorios which he has rendered doubly attractive by his exquisite vocalisation may however be confidently relied upon; and we earnestly hope not only that he will be enabled to enter with renewed vigour upon the series of concerts which he announces at some future period, but that he may be induced to reconsider his determination of taking farewell of a public over which he still exercises so powerful an artistic influence.

Douglas Jerrold, in describing the "lion" of a certain *colerie* who had unexpectedly been supplanted by a rival, tells us that "his mane came out by handfuls." We do not say that any such catastrophe can have occurred to Dr. Von Bülow, but certainly Rubinstein has been the hero of the season, in spite of the Doctor's presence amongst us. Whatever may critically be said of Rubinstein's pianoforte performances, there can be no doubt of his power to impress an audience with the distinct individuality of his readings; and the remarkable success of his Recitals may be accepted as a proof that English people are not so apathetic as some impressionable Germans have accused them of being. In an account of the Pianoforte Recitals given in the metropolis, however, it must not be forgotten that other less sensational artists—Mr. Charles Hallé (already mentioned), Miss Agnes Zimmermann, and Madame Sophie Menter amongst the number—have most eloquently expounded the works of the great composers of the world, and that their position before the public seems in no respect diminished by the advent of the disciples of what may be termed the "impulsive school." If indeed it is admitted that a pianist must have advanced to a "high development" who can fully comprehend and display his composer, then we can only assume that he believes he has advanced to a "higher

development" when he soars beyond his composer and displays himself.

The obituary of the year includes three names of eminence in the art—Offenbach, the composer; Henri Vieuxtemps, the violinist and composer; and M. Lemmens, the well known organist and contributor to the repertory of the organ and the church. Offenbach had no doubt already written his best, although his operas continued to appeal to those who were carried away by catching tunes and lively choruses; Vieuxtemps had long before his decease been disabled from playing, but he has produced many works for his instrument which are much cherished by violinists; and M. Lemmens, although a good organist, may probably be more remembered as a composer than an executant.

The movement for providing good concerts for the people at a merely nominal rate of admission still progresses, and we are glad to find that many persons of wealth and position are energetically aiding the good cause. The "Twopenny Concerts," under the direction of Mr. Ridley Prentice, have been successful far beyond the most sanguine anticipations of their promoters, and, considering the high-class music given, few will, we imagine, be now inclined to doubt the truth of the theory steadily advocated in these columns, that the taste of the general public has been, as a rule, invariably underrated whenever popular musical entertainments have been instituted.

Amongst the events of the season may be mentioned the inauguration of examinations by the Royal Academy of Music, the results of which have been most successful. Both in the metropolis and in the provinces the high standing of the old-established institution seems to have been thoroughly appreciated; and the *prestige* of passing an examination by its professors has stimulated many students to submit to a severer test than has hitherto been instituted for the general public.

The appointment of Dr. Stainer as Principal of the National Training School for Music at South Kensington, on the resignation of Mr. Arthur Sullivan, must give the utmost satisfaction both to the students and the authorities of the institution, not only on account of his high position in the profession, but because he had for some time previously so ably carried on the duties of the office during Mr. Sullivan's absence.

If we would judge dispassionately of the artistic results of the last season it must be remembered that the mixture of styles, whether of composers or executants, placed before our audiences during that period attracts a larger number of listeners than could possibly be appealed to were our programmes more cut to a pattern, however admirable that pattern may be. Persons thus learn to discriminate between good and bad; and although it may be true that at some performances many who come to applaud remain to scoff, it is also true that many who come to scoff remain to applaud. We could cite innumerable instances where talent has been expected but not found, and as many where it has been found, but not expected; the moral to be deduced being that the more liberally our musical institutions are conducted the more is our chance increased of truly gauging the amount of musical power existing around us. On the whole, then, we are content with the progress the art is making in England, and sincerely believe that music, although many years ago regarded as an exotic in this country, has now taken root here so vigorously as to defy the effects of the few excrescences which from time to time grow around it.

CLEMENT MAROT AND THE HUGUENOT PSALTER.

III.

(Continued from page 348.)

MAROT appears to have spent about three months in Savoy, and arrived at Geneva towards the end of November, 1542. Here he found his thirty psalms already employed in the service of the Church, but with a text which Calvin then, no doubt for the first time, discovered to be spurious. Proposals were soon made to the poet to continue his translations, and even King Francis seems to have intimated his wishes to Marot to the same effect.* The work was accordingly commenced, and in August, 1543, Marot published his "Cinquante Pseaumes," containing—with an epistle to the ladies of France, and another to the King—a revised edition of the thirty psalms, twenty new ones (of which the Song of Simeon was counted as one), the Commandments, the Articles of Faith, the Lord's Prayer, the Salutation of the Virgin, and Prayers before and after meat. The new psalms were 18, 23, 25, 33, 36, 43, 45, 46, 50, 72, 79, 86, 91, 101, 107, 110, 118, 128, and 138, which with the Song of Simeon make up the number of fifty. It will be observed that the five psalms translated by Calvin in 1539 (25, 36, 46, 91, and 138) are here replaced by new versions, and now disappear from the Genevan psalter, although they were retained in a new edition of the Strasburg psalter, published in 1545. No edition of the psalms with music, printed in 1543, or the three following years, is known to exist. We first find the melodies of the new psalms in the harmonized psalter published by Bourgeois in 1547, but it is perfectly certain that they were in use for some time before, and were no doubt selected and arranged soon after the completion of Marot's translations.

Of Marot's intercourse with Calvin during his stay at Geneva almost nothing is known. Neither in his writings ever speaks of the other,† and even in the preface to the psalter Calvin makes no allusion to Marot. Nor is this surprising. Except in their adherence to the reformed doctrines the two men had nothing in common. Autocratic by nature, Calvin tolerated no dissent either in faith or discipline. Unbending in his logic and confident in the absolute truth of his premises, he pushed his conclusions to their extreme limits, without regard to their practical results; and, consistent in his own asceticism, had no sympathy for the contradictions, still less for the weaknesses, of human nature. To Marot, outspoken, genial, and tolerant, the iron fetters which then bound Geneva must have been unendurable; his relations with Calvin could never have been cordial, and his associates were chiefly among those to whom the tyranny of the reformer and the Council were odious. One of these friends was cited before the Council in December, on a charge of having, in his own house, played at dice with Marot. The dice, it turned out, were used for a game of backgammon. About two months before this, Calvin, who was anxious that the translation of the whole Psalter should be completed, applied to the Council to give Marot an engagement for the purpose, but that parsimonious body refused to grant the necessary remuneration. In such an atmosphere Marot could not live, and soon afterwards returned to Savoy. A short poem, addressed to the King, which he then wrote, and in which he expressed his opinion that Geneva was exactly the reverse of Paradise, must have been highly displeasing to Calvin and the fanatical party who looked on their city as a foretaste of the New Jerusalem. Accordingly, Marot's

character has suffered equally at the hands of his friends and his foes. "Beza," says Mr. Morley,* "spoke afterwards quite honestly and truly the voice of the church of Calvin on this subject. 'Clément Marot,' he says, 'after his return from Italy to the Court, was very much hated by the Sorbonne for translating very happily thirty psalms of David into the French tongue, which are dedicated to the King, who thought them worthy to be printed. But he was forced to make his escape, and retreated to Geneva, where he translated twenty more of them. He had always been bred up in a very bad school, and could not live in subjection to the reformation of the Gospel, and therefore he went and spent the rest of his days in Piedmont, which was then in the possession of the King, where he lived in some security under the favour of the governor.' Beza,"† Mr. Morley adds, "is quite right; Marot had sought a reformation in the spirit of the Church, and an abatement of its fleshly corruptions; but he could not live in subjection to a reformation of the Gospel." On the other hand, the more widely spread the influence of Marot's psalms became, the more bitter grew the enmity of the opposite party to his memory, but the assertion of Cajet, fifty years after Marot's death, that he had suffered corporal punishment at Geneva for immoral conduct, has been completely refuted by M. Douen, and must be classed with the still later inventions of Lenglet-Dufresnoy.

Marot's career was now drawing to a close. He seems to have abandoned all hope of obtaining permission to return to France, a favour which he could only have purchased by the sacrifice of his principles. While at Chambéry he produced a few poetical pieces, including one on the birth of the Dauphin's eldest son, afterwards Francis II., another on the victory gained by the French at Cériseles in April, 1544. He then removed to Turin, where he died after a short illness, in the month of August following. His remains were interred in the church of St. John, with every mark of respect from the members of the French government then established at Turin, and a poetical epitaph, written by his friend Lyon Jamet, was placed over the spot where at last he found repose.

The death of Marot left the psalter unfinished, and several versifiers soon attempted to supplement his work, but with small success. The translations of Aurigny, Brincel, and others, completing the psalter, were published in 1550, those of Poictevin and others in 1557; whence misconceptions have arisen respecting the date at which the genuine Genevan psalter was finished. These versions, however, failed to secure acceptance by the Church, and we may pass them by without further notice. From the loss of most of the early editions of the Genevan psalter, it is difficult to follow its bibliography with precision; but one, if not two, editions containing Calvin's enlarged preface, dated June 10, were certainly published in 1543, before the appearance of the "Cinquante Pseaumes" in the month of August. Bovet supposes that these editions contained the whole number of fifty psalms, but Douen gives reasons which seem to us probable, though not, perhaps, quite conclusive, for thinking that they were but reprints of the psalms already in use.‡ However this may be, there can be no doubt that some months later an edition of the fifty psalms appeared, with melodies prefixed, and we can only hope that a copy of it may yet come to light.

* Clément Marot, II., 62.

† Beza, it will be noticed, did not arrive in Geneva for five years after Marot had left it and consequently had no personal knowledge of him.

‡ Possibly, however, with the revised text. May we even venture to suspect that, although the "Cinquante Pseaumes" did not appear until August, 1543, some of the new psalms may be found in these June editions, if a copy of either of them is ever discovered?

* The King appears to have still maintained some friendly intercourse with Marot.

† Calvin barely mentions Marot twice in his letters.

The psalter published at Strasburg in 1545, of which we have already spoken, was an enlarged edition of the pseudo-Roman psalter of 1542. As it does not directly belong to the Genevan series we need only add that it contains ten of Marot's new psalms, with tunes attached, and that, of its forty-eight melodies, twenty, including the ten set to the new psalms, are said by those who have seen them to resemble the tunes of Geneva. At the end of the volume is a "Salutation à Jésus Christ" commencing "Je te salue, mon certain Redempteur." This hymn, which has been sometimes ascribed to Calvin, but is not in his manner, is supposed by M. Douen to be possibly by Jean Garnier, then minister of the French congregation at Strasburg, by whom the psalter of 1545 was doubtless edited. Returning to the Genevan psalter, we find that the earliest edition now known to us, containing the fifty psalms with music, is that published by Louis Bourgeois in 1547, in which the tunes are harmonized in four parts. We will notice this work more fully hereafter, and, omitting any further reference to editions of Marot's psalms containing the words only, we may close our review of the publications of this period with the "Pseaumes cinquante de David, mis en vers françois par Clément Marot," Lyon, 1549. This edition—the only one belonging to the regular series of Genevan psalters with music, published between 1542 and 1554, that has come down to us—discloses the fact that the tunes had undergone considerable modifications between 1543 and 1549. In seventeen instances they are more or less altered, while six new melodies appear, superseding those of 1542.

As regards the psalms it contained, the Geneva psalter remained for six years exactly as Marot left it in 1543. However desirous Calvin may have been to see the work completed, he does not seem to have found among the productions of Marot's successors anything to satisfy his judgment until Théodore de Bèze, or Beza, arrived in Geneva on October 24, 1548. This eminent man, who was afterwards to succeed Calvin as head of the Reformed Church, was born at Vezelay in Burgundy, on June 24, 1519. After receiving a liberal education under the celebrated Wolmar, he was destined by his father to the profession of law, but, as Marot had done before him, soon abandoned his studies for lighter forms of literature, and plunged into all the dissipations that characterized the society of the time. At last a severe illness, which nearly proved fatal, effected a complete revolution in his mind, and at the age of twenty-nine he embraced the reformed tenets, the principles of which he had in early life imbibed from Wolmar. He then at once left France for Geneva. On his arrival at the Protestant capital Beza at first projected the establishment there of a printing-office, in partnership with his friend Jean Crespin, but in the following year, at the request of Calvin, accepted the chair of Greek in the University of Lausanne. Before, however, Beza left Geneva to enter on his new duties, Calvin, who happened one day to enter his room during his absence from home, saw lying upon the table a sheet of paper containing a translation of the sixteenth psalm.† Taking this away without the author's knowledge, Calvin showed it to his friends, and at once urged Beza to undertake the completion of the French psalter. Beza acceded to this request, and commenced the work on his arrival at Lausanne. It progressed, however, but slowly; and in June, 1551, Calvin wrote to Viret to ask Beza to send to him immediately whatever psalms had been then completed. Beza

complied, and in the course of the year there appeared "Trente-quatre pseaumes de David, nouvellement mis en rime françoise au plus pres de l'hebreu, par Th. de Besze de Vezelay en Bourgogne. Geneue, Jehan Crespin." The psalms contained in this volume are 16, 17, 20, 21, 26, 27, 28, 29, 30, 31, 34, 35, 39, 40, 41, 42, 44, 47, 73, 90, 119, 120, 121, 122, 123, 124, 125, 126, 127, 129, 131, 132, 133, and 134. A few months previously, in March, 1551, Beza had applied to the Council of Geneva for permission to print his psalms,* as well as for the exclusive privilege of selling them. The minute in the register of the Council says:—

Le Seigneur de Besse a présenté vne supplication requerant par icelle luy permettre faire imprimer le reste des Seaulmes de David, et les a fait mettre en notes de musique; aussi qui nulz en puissent vendre que luy. . . . Arresté que luy soit outroyée sa dicte requeste pour la terme de troys ans prochains des aujourduy.

The expression "le reste" seems to imply that Beza then contemplated an early completion of his work, which, however, was not brought to a close for ten years later. The statement that the new psalms were already set to music is explained by an important minute of Council of July 28, 1552, which M. Douen has published for the first time.‡ From this minute it appears that Guillaume Franc was then engaged in preparing a psalter for use at Lausanne, of which we will speak hereafter. In 1552 the thirty-four psalms of Beza were added to the forty-nine of Marot, and published under the title of the "Pseaumes octante-trois."¶ No musical edition of the psalter of this year has survived, but it is certain that tunes were adapted at Geneva to the new psalms immediately after their publication. The earliest edition of the eighty-three psalms with tunes that has come down to us is dated 1554, and at the end of the volume six more psalms by Beza are added, being 52, 57, 63, 64, 65, and 111. Of these the first four are without tunes, the last two are adapted to the melodies of psalms 72 and 24 respectively.§ The next edition is without date, but may be assigned with probability to the year 1555. It contains one additional psalm, 67; the 63rd is adapted to the tune of the 17th, the 64th to that of the 5th, the new psalm (the 67th) to that of the 33rd, and the 52nd and 57th alone remained unprovided with a melody until 1562.

The progress of the psalter was again suspended during several years. New editions of the ninety psalms issued from the press, but it was not until after Beza's return from Lausanne in 1558 that the work was finished, nor until 1562, just twenty years from the appearance of the first edition, that the complete psalter was published at Geneva.

The psalms now added were the sixty which until then remained untranslated. To thirty-eight of these (48, 49, 54, 55, 56, 58, 59, 60, 61, 74, 75, 80, 81, 83, 84, 85, 87, 88, 89, 92, 93, 94, 96, 97, 99, 102, 105, 106, 112, 135, 136, 141, 145, 146, 147, 148, 149, 150) proper tunes were assigned, while the remainder were directed to be sung to the tunes of other psalms, viz., 53 to the

* There was then no printing-press at Lausanne.

† Vol. I., p. 612.

‡ "Pseaumes octante trois de David mis en rime Françoise. A scaior, quarante neuf par Clément Marot avec le Cantique de Simeon et les dix commandemens. Et trente quatre par Theodore de Besze de Vezelay en Bourgogne. Geneue, Jacques Berjon, 1552." Without tunes.

§ The figures as given by M. Douen are probably misprinted.

¶ Les Pseaumes mis en rime françoise par Clément Marot et Theodore de Beze. . . . Geneue, Antoine Dauoude et Lucas de Mortiere, pour Antoine Vincent, 1562. With tunes. Douen quotes no less than twenty-three other editions printed in the same year, at other presses, for Antoine Vincent. The date of one of these, attached to a Bible, is however, doubtful. Eight were printed at Geneva, three at Lyon, five at Paris, one at Saint-Lô, one at Caen, and five without name of place. Of the above, two (besides the one already noticed) are attached to Bibles, two to New Testaments, and one is in tablature for the lute. All with tunes. We may also add the harmonized psalms of Jambé-de-Fer, and the sixteen psalms published by Goudimel in four parts. These two editions will be noticed hereafter. The total number of recorded editions, of one sort or another, published in 1562, is twenty-six.

* An English version (Thou art the King of mercy and of grace) is by Mrs. Elizabeth Lee Smith, of New York. The hymn has been translated into German by Dr. Stähelin of Basel.

† Bovy: Hist. du psautier, p. 25.

tune of 14, 62 to 24, 66 to 118, 68 to 36, 69 to 51, 70 to 17, 71 to 31, 76 to 30, 77 to 86, 78 to 90, 82 to 46, 95 to 24, 98 to 118, 100 to 131, 108 to 60, 109 to 28, 116 to 74, 117 to 127, 139 to 30, 140 to the Commandments tune, 142 to 131, and 144 to 18. 52 and 57 were also now fitted with tunes, and thus we find the psalms, together with the Commandments and the Song of Simeon, sung to 125 distinct melodies.

The history of these melodies was a matter of small interest to the reformers of the time, but afterwards, when the Genevan psalms had attained a wide popularity, writers began to enquire into the origin and authorship of the tunes to which they were sung.* Facts being wanting, conjecture took their place, and these tunes were assigned to various musicians of the time, several of whom had published harmonized editions of the Genevan psalter. Among these editions that of Goudimel held the foremost place; and this fact, coupled with the belief that his death in the massacres of 1572 was attributable to the assistance his musical ability had given to the Protestant cause, led many writers to believe him the author of all, or of some at least, of the melodies which he harmonized. Florimond de Rémond, himself a member of the Reformed Church up to 1566, speaks of Goudimel and Bourgeois as the musicians whom Calvin employed as the musical editors of his psalter; others assign the melodies to Claudin Le Jeune, others to Guillaume Franc. The claim set up for Goudimel, adopted though it has been by so many authorities, is easily refuted, even without reference to the facts ascertained by recent investigations. Goudimel did not join the reformers until after the eighty-three psalms were published in 1551; he never visited Geneva, nor is there the slightest trace of any communication having ever passed between him and Calvin. Claudin Le Jeune was but a child when the early editions of the Genevan psalter appeared, and thus the only pretensions that remain for consideration are those of Bourgeois and Franc.

If it be asked how it came to pass that such uncertainty should exist respecting the musical history of the Genevan psalter, it is not difficult to find an answer. Curiosity on the subject was aroused only at a later time, when the facts had become obscured. Even an account given by Beza is manifestly inaccurate. To Calvin and his Church the tunes were merely vehicles for the expression of the psalms, while the musician by whom they were arranged would never think that his professional reputation was much interested in work of such a nature.† His duty consisted in supplying each psalm with a fitting tune, and he took his materials from any source that best suited his purpose. A composer of that time concerned himself little with the production of original melodies, in the modern sense of the word; to him harmony was everything, and the tune but a theme on which he might expend his science and invention. Hence, when the Genevan tunes became popular, we find a number of musicians displaying their learning and taste by harmonizing them either in simple counterpoint or as motets. In Germany, in the case of the early chorales, the same course was pursued by a long line of composers, culminating in Johann Sebastian Bach; but one important point of difference between the Lutheran and Calvinistic churches must never be lost sight of. While Germany was constantly increasing her stock of hymns and chorales, and in the course of time‡ admitted

the use of harmony in public worship, France and Switzerland firmly rejected any addition to the simple melody, and adhered exclusively to the metrical psalter with its tunes as finally settled in 1562. The tunes themselves, a few excepted, cannot be regarded as original. Some, no doubt of German descent, were adopted from the Strasburg psalter of 1539, some can be traced to popular melodies still preserved in old collections of national songs, and some seem to have been constructed by ringing the changes on a few simple musical phrases. Of this practice the tune of the 134th Psalm, known in England as the "Old Hundred," is a good example. Its component parts are found over and over again in various combinations, and, while one of the most effective, it is also perhaps one of the least original tunes in the Genevan psalter.

We have now to consider the claims of Bourgeois and Franc to the editorship of this work, and the reasons assigned by M. Douen for giving judgment in favour of the former.

(To be continued.)

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By JOSEPH BENNETT.

No. X.—BERLIOZ (continued from page 351).

BERLIOZ had not long returned to Paris before he was requested by M. Pillet, director of the Grand-Opéra, to assist him in placing Weber's "Der Freischütz" on that world-famous stage. It was of course necessary to set the dialogue of the German work in recitative, and this particular task Berlioz accepted, after some hesitation caused by his pronounced reverence for an author's design. We have a part, at least, of the conversation between composer and *impresario* with reference to the subject:—

"B. I am not sure that one ought to add to 'Freischütz' the recitatives you ask of me, but as that is a condition without which it cannot be represented at the Opéra, and as, if I do not write them you will confide the task to some one else, less familiar, perhaps, with Weber than I am, and certainly less devoted than myself to the glorification of his masterpiece, I accept your offer on one condition: that 'Freischütz' shall be played just as it is, with nothing changed either in drama or music.

"P. That is precisely my intention. Do you think me capable of renewing the scandals of 'Robin des Bois'?

"B. Very good: in that case I will set about the work. How do you intend to distribute the parts?

"P. I shall give *Agatha* to Madame Stoltz, *Annette* to Mdle. Dobré, and Duprez will take *Max*.

"B. I say 'No.'

"P. Why not?

"B. You will know soon.

"P. Bouché will make an excellent *Caspar*.

"B. And whom have you for the *Hermit*?

"P. Oh! that's a useless part, which only adds to the length of the work. I intend to take it away altogether.

"B. Only that? It is thus that you mean to respect 'Freischütz,' and not to imitate M. Castil-Blaze! We are far from being agreed. Allow me to retire; I cannot possibly mix myself up with this new *correction*.

"P. Mon Dieu! You are thorough in your opinions. Well, we will keep the *Hermit*—we will keep everything, I give you my word."

Berlioz found his extreme reverence for the original somewhat inconvenient, since the "uncut" dialogue, put into recitative, stretched out to an enormous length; and, as usual, he had great difficulty in

* We may estimate the value of some of these writers as authorities from the fact that one of them confounds Claude Goudimel with Claudin Le Jeune. He says, "l'incomparable musicien Gaudimel (sic) si connu de tous sous le nom de Claudin le Jeune!"

† Not a single psalter of the time, containing the melodies only, gives the editor's name.

‡ Melodies alone were used at first.

making the leading artists show any respect whatever to the composer. Duprez insisted upon such extraordinary transpositions that the part was taken away from him, and Madame Stoltz injured *Agatha's* second air by singing it in F instead of A flat. "There is," says Berlioz, "a fourth part of real difficulty, another fourth of ignorance, and a good half of caprice in all this unwillingness of singers to render their parts as they are written." The inevitable ballet was another obstacle in the way of Berlioz at the Grand-Opéra. Powerless to hinder its introduction into "*Der Freischütz*," the master scored for orchestra "*L'Invitation à la Valse*," but this did not satisfy the dancers, who thought to gain their end by asking Berlioz, through the manager, to add the Ball scene in his "*Symphonie Fantastique*" and the Fête music from his "*Roméo et Juliette*." Of this he would not hear, but ultimately consented to introduce selections from "*Preciosa*" and "*Oberon*." We may add that during the subsequent absence of Berlioz from Paris, the manager worked his will upon Weber's opera, and so cut it about that Castil-Blaze and "*Robin des Bois*" lost their bad pre-eminence in favour of Pillet and the new version. On this the indignant author of the recitatives exclaims, "And how they perform that which remains! What singers! what a conductor! what lazy sleepiness in the movements! what discordance in the ensembles! what a heavy, stupid, and revolting interpretation from beginning to end! Be, then, an inventor, a torch-bearer, an inspired man, a genius, to suffer torture, spitting, and abuse. Unmannerly hucksters! While waiting the whip of a new Messiah able to chase you from the temple, rest assured that every one in Europe who possesses the least artistic sentiment entertains for you the most profound contempt." It must be owned that in the lowest depths of anguish Berlioz was able to relieve himself by a vigorous expression of opinion.

"*Der Freischütz*" fairly launched on the Grand-Opéra stage, our master seems to have had no resource but his *feuilletons*. This he bewails most pitifully. We have already seen with how much labour he used the critical pen, but the task of wielding that of a *feuilletonist* was agony. On this matter his remarks are worth quoting at length:—

"The critic (I suppose him honest and intelligent) writes only if he has an idea, if he would throw light upon a question, combat a system, or bestow praise and blame. Then he has reasons which he believes sufficient for expressing his views, and awarding censure or eulogium. The unhappy *feuilletonist*, obliged to write upon everything within the domain of his *feuilleton* (sad domain, swamp full of locusts and toads!), desires only to finish the task imposed upon him; he has very often no opinion upon the subjects about which he is compelled to discourse; they excite neither his anger nor his admiration; they are not. However, needs must that he pretend to believe in their existence, to have a reason for giving them his attention, and taking part for or against. Most of my brethren know how to do this without pain, and even with a charming facility. For myself, when I set about it, I do so with efforts not less prolonged than distressing. I was once shut up in my room for three entire days, trying to write a *feuilleton* on the Opéra-Comique, and without the power to begin it. I could not remember the work of which I had to speak (a week after the first performance I had forgotten the name of it for ever), but the tortures that I endured during those three days before achieving the first three lines of my article—*certes!* I can recall them well. My head seemed ready to split asunder. I felt as though burning ashes were in my veins. At one time I remained leaning upon my table, holding my head

with both hands; at another I marched with long steps up and down the room, like a soldier doing sentry in a cold of fifty-five degrees. I stood at the window looking at the surrounding gardens; the heights of Montmartre, the setting sun—forthwith reverie carried me a thousand leagues from my accursed *opéra-comique*. And when I returned, and my eyes fell upon the title written at the head of a sheet of paper still white, and obstinately waiting the other words with which I was bound to cover it, I felt overwhelmed with despair. I had a guitar leaning against my table—with a single kick I split it. On the mantelpiece two pistols looked at me with their round eyes—I contemplated them a long time. Then I began to strike my head with my fists. Finally, like a schoolboy who cannot do his lessons, I wept with furious indignation, tearing my hair. The salt water coming from my eyes seemed to solace me a little. I turned the muzzles of my observant pistols to the wall. I felt pity for my innocent guitar, and taking it up asked of it some chords, which were given without spite. My son, aged six, at that moment knocked at the door—in consequence of my bad temper I had unjustly censured him that morning. As I did not open, he cried, 'Father, wilt thou be friends?' and I, running to the door: 'Yes, my son, let us be friends. Come.' I took him on my knees, rested his blonde head upon my breast, and both of us went to sleep. I then gave up all hope of beginning my article: it was the evening of the third day. On the morrow I succeeded, I do not know how, in writing I do not know what upon I do not know whom. . . . That is fifteen years ago, and my torture still endures. Extermination! And to be always thus! Let them give me scores to write, orchestras to conduct, rehearsals to direct; let them make me remain eight hours, ten hours even, *bâton* in hand; to exercise choristers without accompaniment, myself taking up their points while beating time, till I spit blood and cramp stops my arm; let them make me carry desks, double-basses, harps, take down platforms, nail planks, like a commissionaire or a carpenter; let them next oblige me, by way of repose, to correct engravers' and copyists' faults all night; I have done it; I do it; I will do it; that belongs to my musical life, and I bear all without complaint—without even dreaming of complaint—as the huntsman endures cold, heat, hunger, thirst, the sun, showers, dust, mud, and the thousand fatigues of the chase. But eternally to *feuilletonise* for a living; to write nothings about nothings; to bestow tedious eulogies upon insupportable sillinesses; to speak this evening of a great master and to-morrow of an idiot with the same seriousness, in the same language; to employ one's time, intelligence, courage, patience at this work, with the certainty of not being able to serve the art by destroying abuses, removing prejudices, enlightening opinion, purifying public taste, and putting men and things in their right place. Oh! this is the height of humiliation. Better far be—a republican minister of finance."

No quotation could possibly throw more light than the foregoing upon the intense susceptibility of Berlioz' organisation. He was like an *Æolian* harp, so delicately strung that the faintest breath set him in vibration; while a disturbance that would have barely moved an average man threw him into convulsions. We saw him, some time ago, behaving like a madman under a love disappointment, but that could to some extent be understood. Not so the torture which wrung from him cries of anguish because he could not get an article fairly under weigh. We must not suppose, however, that the pain was unreal. "The heart knoweth its own bitterness," and of many forms of human suffering

it may truly be said, "the stranger meddled not therein."

In 1844 came a diversion from *feuilleton* writing. An industrial exhibition was held that year in Paris, and towards the close of its period Berlioz heard from Strauss, the dance composer, a suggestion that the building should be utilised for monster concerts. The idea seemed feasible, and the two musicians proceeded to work it out, after the usual contest with French officialism, in the shape of a Prefect who saw plots against the State in the most innocent of projects. A thousand and twenty-two executants having been engaged, and the programme drawn up, rehearsals began, and our master was again in his element. He tells us that he met every section of the orchestra separately, and went through the Scherzo of Beethoven's C minor Symphony with thirty-six double-basses some eighteen or twenty times. The great day came, and with it a crowd which surged over the barriers and filled every available place, delighting the heart of Berlioz with, at all events, an assurance against loss. Then the one thousand and twenty-two began, and we are told that the *ensemble* was miraculous:—

"The grandest effects were produced by the overture to 'Freischütz,' the Andante played by twenty-four horns; by the prayer from 'Moïse,' which was encored, and in which the twenty-five harpists, instead of arpeggios in simple notes played arpeggios formed of chords in four parts, thus quadrupling the number of strings in vibration, and giving the effect of a hundred harps; by the 'Hymn to France,' which was also redemanded, but which I declined to repeat; and finally by the Benediction of the Daggers from 'Les Huguenots,' which electrified the audience. I had twenty times doubled the soli of this great piece, so that eighty bass voices were employed for the four parts of the three monks and *St. Bris*. The impression produced upon the executants and the auditors nearest the orchestra passed all experience. As for myself, I was seized, in conducting, with such a nervous trembling that my teeth chattered as though I had a violent access of fever. Despite the non-sonority of the building, a musical effect comparable with that has not often been heard, and I was sorry that Meyerbeer could not be present to witness it. The terrible piece, which one might describe as written with electric fluid by a gigantic voltaic battery, seemed accompanied by flashes of lightning and sung by tempests."

The nervous excitability of Berlioz may be guessed when he goes on to say:—

"I was in such a state after this scene that it was necessary to suspend the concert for some time. They brought me some punch and clothes, and then, forming on the platform a small chamber with a dozen harps in their cases, I could, by stooping a little, undress and change even my shirt before the public without being seen."

The concert, though enormously successful, did not pass off without an untoward incident, which Berlioz may be allowed to describe:—

"As for the chorus from 'Charles VI.' . . . it made a special effect. It awoke the stupid instinct of opposition always fermenting among the people of Paris, and at the well-known refrain,

Guerre aux tyrans, jamais en France,
Jamais l'Anglais ne régnera!

three parts of the audience began to sing with the chorus. This was the protest of plebeianism and grotesque nationalism against the policy followed at that time by King Louis-Philippe, and it appeared to justify the attitude of the Prefect of Police towards the festival."

The result was inevitable. Berlioz soon received an invitation to present himself before the authorities, charged with having clandestinely introduced the obnoxious chorus into his programme. Of this he quickly cleared himself, but thenceforth the censorship kept an eye on concert 'schemes,' and no piece could be performed without its sanction.

Strauss having followed Berlioz with a concert of dance music, the partners reckoned up their gains, and our master found himself in possession of 800 francs! This little sum he was called upon immediately to spend in search of the health which labour and worry had taken away. A medical friend came to see him, and recoiled at his altered appearance:—

"D. Ah! *ça*! What is the matter, Berlioz? You are as yellow as an old parchment! All your features bear the expression of fatigue and extraordinary irritation!"

"B. You speak of irritation. What should irritate me? You attended the festival. You know how it went off. I have had the pleasure of paying 4,000 francs to *MM. les percepteurs du droit des hospices*, and I have 800 francs left. What ought I to complain of? Is not this according to rule and order?"

(The doctor feels his pulse.)

"D. My dear fellow, you are going to have typhoid fever. You must be bled."

"B. Well, don't let us wait till to-morrow. Bleed me."

(The doctor bleeds him.)

"D. Now, do me the pleasure to leave Paris at once. Go to Hyères, Cannes, Nice, where you will, only go to the south to breathe the sea air, and think no longer of matters that inflame your blood, and excite your nervous system, already so irritable. Adieu, and don't hesitate."

Berlioz took his friend's advice, went to Nice, spent his 800 francs, recovered health, and, returning to Paris, resumed his labours not only as the *Sisyphus* of *feuilletonists*, but as the conductor of monster concerts, the director of the Théâtre Franconi instituting a series of performances in his Cirque. Concerning this enterprise the master's autobiography is reticent. Owing to acoustical defects, the music made but little impression, the expenses were enormous, and the receipts not in proportion—result, failure. So, once more disappointed, and worn out with excessive labour, Berlioz went south to recruit his health, finding the wherewithal to pay expenses in the receipts of a concert given at Marseilles and another at Lyons.

At the period now under review the published letters of the master addressed to his son Louis begin, and these may on no account be neglected, owing to the light they necessarily throw upon the writer's innermost feeling and character. The first is undated, but is supposed to have been written near the end of 1845, at which time Louis was a pupil of the Lycée National, Rouen.

"My dear Louis,—Thy mother is a little better, but she is still obliged to keep her bed and refrain from speaking. The least emotion beyond common would be fatal. Wherefore do not write to her such a letter as the last thou didst address to me. Nothing is more distressing than to see thee condemn thyself to inaction and sadness. Thou wilt be eighteen without the power to enter upon any career whatever. I have no fortune; thou wilt have no estate; upon what are we to live? Thou speakest to me always of being a sailor; thou hast then the desire to leave me; because, once upon the sea, God knows when I shall behold thee again. If I were free, entirely independent, I would set out with thee, and we would go together to tempt fortune in the Indies or any-

where else; but to travel one must be in easy circumstances, and having so little I must remain in France. Besides, my career as a composer fixes me in Europe, and if I left the Old World for the New I should have to abandon it entirely. I speak to thee now as almost a man. Thou wilt reflect and thou wilt comprehend. To sum up, let what will happen I shall be always thy best friend, and the *only one* entirely devoted to thee and full of unalterable affection. I know that thou lovest me, and that consoles me for all. Nevertheless, it would be very sad if at twenty thou wert useless to thyself and to the world. I send thee some envelopes to write to thy aunts. My sister Nancy speaks to me of thee; I send thee her letter. There is no lack of black wax. How shall I send thee some? One does not put sticks of wax in the post. Tell me more about thy teeth. Have they carefully cleaned them? Adieu, dear child. I embrace thee with all my soul."

For particulars concerning the second visit of Berlioz to the south of France we must turn to his "Les Grotesques de la Musique," where they appear in a short series of letters to "M. Académicien libre." The master had hopes of a good concert in Marseilles, that town having been, he declares, the first in France to understand Beethoven. "They played and admired the last quartets of Beethoven in Marseilles, while we in Paris were still treating the sublime author of those extraordinary compositions as a fool." In the end he was not disappointed. Nearly 800 persons attended, and Berlioz was for a time the hero of the town. What the people, as distinct from connoisseurs, said of him he learned one day through the agency of a garrulous omnibus-driver by whose side he sat. The driver had talked largely about Rachel, Félicien David, and other celebrities who had visited the town; and as Berlioz listened he touched by chance the horn as it swung in its place:—

"D. Ah! that knows you.

"B. What! why do you suppose horns know me?

"D. *Farceur!* do you think I am ignorant; it is you who gives the grand concerts of which everybody is speaking.

"B. Ah! how did you find that out?

"D. *Parbleu!* M. le conducteur, who is an amateur and has been to the theatre, told me.

"B. Well, since they speak of my concerts, what do they say of them? Let me know somewhat of these conversations, you who know all.

"D. Oh! I heard them well the other evening when the Trotébas gave you a serenade. The Rue de Paradis was so full nearly up to the Bourse that we asked if there was an extraordinary sale of coffee on, or if Monseigneur the archbishop gave his benediction. Not at all; they were doing honour to you. Then I heard what the amateurs said during the serenade. There was one, M. Himturn, who had come from Nismes to hear your music, he kept exclaiming, 'And the Hymn to France! and the Pilgrims' March!!' 'What pilgrims?' cried another, 'I haven't seen any pilgrims.' 'And the *Cinq Mai!* and the Adagio of the Symphony!!' No doubt he adores you out-and-out. Further on, a lady said to her daughter, 'Thou hast no heart, Rose; thou canst comprehend nothing of that; play contredanses.' But the most excited were two dealers in log-wood. They made more noise than the Trotébas. 'Yes, we must condemn all these vagaries. What! If he had had his way he would have put a cannon in his orchestra.' 'Go along; a cannon?' 'Certainly, a cannon; there is in the programme a piece called *Pièce de campagne*. It was at least a twelve-pounder he wanted to regale us with.' 'My dear fellow, you don't understand. That which you call a *pièce de campagne* is no doubt the *Scène aux Champs*, the Adagio

of the Symphony. You are playing upon the words of the title.' 'Well, if there isn't a cannon, there is thunder at least, and at the end one must be a fool not to recognise the rolling of the thunder of God.' 'Quite right, that's what he wished; it is very poetic, and moved me much.' 'Don't tell me, poetic! If it was a walk in the country that he sought to put in music he succeeded very badly. Is it natural? Why that thunder? Do I go to my country house when it thunders?'"

Thus the garrulous coachman, Berlioz listening with eager ears and aching sides to the *vox populi* at second-hand.

When preparing a concert at Lyons, where the late M. Georges Hainl rendered valuable assistance, Berlioz met by chance his old guitar-master, Dorant, who had just arrived from Vienna. A pleasant incident resulted. "I am with you" said Dorant; "what instrument shall I play: violin, bass, clarinet, or ophicleide?" "Ah! dear master, it is easy to see that you don't know me. You will play the violin. Have I ever too many violins? Has any one ever enough?" "Very good; but I shall be a total stranger in the midst of your great orchestra, where I know nobody." "Make yourself easy, I will introduce you." All having assembled for rehearsal, Berlioz kept his word to the "dear master." "Gentlemen, I have the honour to present to you a very able professor of Vienna, M. Dorant; he has among you a grateful pupil, that pupil is myself. You will very soon conclude, perhaps, that I do him little credit; however, will you receive M. Dorant as though you thought the contrary, and as he deserves?" A round of applause followed, and Berlioz adds that he experienced a singular emotion in conducting the *Marche au Supplice* and *Scène aux Champs* as performed by, amongst the rest, his old guitar-master, whom he had not seen for twenty years. Another singular experience at this concert was the playing of the harp part by M. Hainl, who had never before essayed the classic instrument. M. Hainl succeeded perfectly, but, as the part contained only two notes, and as all the strings near C and G were removed to avoid mistake, the result is scarcely surprising. The Lyons enterprise did not prove remunerative, Berlioz receiving little more than a serenade and two anonymous letters; one full of abuse, the other from a "wounded amateur," who said, "One can be a great artist and also polite. The mouse can sometimes annoy the lion."

On returning home our master was requested by the authorities of Lille to compose music for some words written by Jules Janin to celebrate the completion of the Great Northern Railway. Lille, about to put itself *en fête*, and eat and drink largely, thought, says Berlioz, that a little music would encourage both festivity and digestion. The task was soon accomplished, and in good time the composer went down to the favoured town, rehearsed his piece, and got everything ready for the grand event. At that moment the captain of the artillery of the National Guard requested an interview:—

"C. I come, sir, to consult you on the subject of the pieces.

"B. Ah! Is there to be a dramatic performance? I did not know it; but it does not concern me.

"C. I beg your pardon, sir, the matter in question is the pieces of cannon!

"B. Ah! *mon Dieu*, and what have I to do with those —?

"C. You have to make an astounding effect in your work. Besides, you cannot help yourself; the cannon are in the programme; the public expect their cannon, and we must not refuse them.

"B. But how is your *chorus* made up?

"C. Our chorus?"

"B. Yes; your park. What are your pieces, and how many have you?"

"C. We have ten twelve-pounders.

"B. Pooh! that's very feeble. Can't you give me some twenty-fours?"

"C. *Mon Dieu!* we have only six twenty-fours.

"B. Well, give me these six principals and the ten choristers; next we will arrange all the mass of voices on the bank of the great moat near the esplanade, as close as possible to the military orchestra on the platform. Monsieur the captain will be good enough to keep his eye upon us. I will have a fire-work man at my side, and at the moment the princes arrive a rocket will go up, and then you will blaze off the ten choristers successively. Then we shall begin the performance of the piece, and you will have time to reload. Towards the end, another rocket will be fired, you will count four seconds, and at the fifth you will be good enough so to strike a grand chord all together with your ten chorister twelve-pounders, and the six principals of twenty-four, as that the *ensemble* of your voices shall coincide exactly with the last instrumental chord. Do you understand?"

"C. Perfectly, sir; that will go of itself. You can count upon it."

As the officer retired he was heard to say, "Tis magnificent; only musicians can have such ideas."

In due course the time came, the princes (De Montpensier and D'Aumale) arrived; all Lille was assembled, and Berlioz stood *bâton* in hand with a fire-work man by his side, when up ran the captain, panting for breath: "For heaven's sake, M. Berlioz, don't give the signal yet, our men have forgotten the matches, and one has gone to the arsenal for them. Give me only five minutes." Five minutes passed; then seven, and Berlioz received an intimation that the princes were waiting. "Go on," said he to the pyrotechnist, "and so much the worse for the choristers if they are not ready to light them up." The rocket flew heavenwards, but the cannon held their peace. The captain had not yet found his matches. Still Berlioz hoped for a master-stroke at the final chord. All would be right then, and confidently he gave the signal for the second rocket, which soared into the sky like its predecessor—with no better effect. The cannon, principals and choristers, all remained silent, and the good people of Lille dispersed, says Berlioz, "fully persuaded that the two rockets, of which they had heard the noise and seen the sparks, were simply a new orchestral effect invented by me, and agreeable enough to the eye."

(To be continued.)

WHY THE GREEKS MADE NO ADVANCE IN HARMONY.*

MANY reasons have been suggested why the ancient Greeks made no advance in what the moderns understand by harmony—that is, polyphony. To begin with, music differs in one important respect from other fine arts. It is largely assisted by physical science and mechanical appliances and skill, in which the ancients made relatively small progress. Moreover, in some regards, music resembles a language that at an early stage may be made the medium of commanding efforts of genius, but remains, nevertheless, barbarous, and requires centuries to attain, not only polish and style, but that suggestiveness and wealth of meaning which entertains the cultivated mind, independently of the ideas directly conveyed.

* "Perchè i Greci Antichi non progredirono nell' armonia" Baldassare Gamucci. Firenze, 1881.

With the ancients, as we all know, music was a ministering muse to her sisters, poetry and the drama. Not that she was younger, but weaker; and would, under any circumstances, require a longer period to develop.

Irrespectively of the natural process of development, it has been thought that there were certain fundamental reasons why the Greeks made little progress in harmony.

They were admittedly an exquisitely sensitive people, and lived at a period, and under a moral and religious régime, in which the pleasures of the senses were cultivated for their own sake and made the basis of a worship. It is assumed that quality of tone, to us a mere material of the art, had for them an essential significance. Hence Plato has condemned the flute as immoral. To us, the musical interval we call a major third is, under particular conditions in regard to average power and register in the instrument, more or less agreeable. To the Greeks it was displeasing, under most conditions, and in just or in pythagorean intonation. Their exceeding sensibility induced them, it is thought, to confine the use of such intervals—or, indeed, of any interval in harmony, except the octave and unison—to what we should now call the *ritornello* or interlude of the accompanying instruments; very often stringed instruments of the harp family, and probably weak even of their kind, on which the *nuances* of harmony would be undistinguishable. A major third, delivered with the strong *timbre* of the human voice, and particularly male voices, would, it is supposed, have been intolerable to the Greeks.

This very common solution—this physiological solution of the question—is pronounced by the author of "*Perchè i Greci Antichi, &c.*," to be "superficial." Signor Gamucci appears to be a disciple of Professor Abramo Basevi, whose investigations in regard to what harmonists understand by "auxiliaries" were noticed by Helmholtz, who adopted independently, and in a slightly different signification, the terms *sensation* and *perception*, the principles of which underlie the technical system of Basevi. In place of these terms, Signor Gamucci adopts the words, "physiological" and "psychological."

With a certain sense of weariness one is obliged to confess that all these terms are only verbal substitutes for *sensibility* and *intelligence* Fétis employed in his theory of tonality; or for the terms *euphonic* and *dynamic*, employed by musical theorists time out of mind. Basevi himself recognises the gradual development of the principles he adopts, and, whilst justly claiming the merit of his own labour and insight in regard to their special application, he gives a faithful epitome of the theories of his predecessors, most of whom, either expressly or by implication, acknowledged the "insufficiency," as Signor Gamucci would say, "of a theory of music exclusively physiological." And so far, Signor Gamucci is entirely agreed with the modern scientific theorists who admit at once that these questions of dissonances and scales are matters of *habit*, and that the raw musical sensation is modified by memory and perception. But, says Signor Gamucci, whilst Helmholtz adopts the terms *sensation* and *perception*, he only appeals to aesthetics and musical expression when his physiological theories begin to fail him.

The remark is quite fair; but, of course, Helmholtz and his imitators, taking up one side of the question, would naturally be inclined to force the bearing of physical facts. Signor Gamucci asks the pertinent question, "Are we to assume that the present progress in harmony is a growth of blind habit, or is it that the actual state of modern harmony only consolidates the effects of habit?" It cannot be sup-

posed, as he says, that the physical organisation of modern ears differs from that of the Greeks; and if it be a question of artistic sentiment—that is of the æsthetic sense of beauty—in which, as Helmholtz insists, the Greeks must be accepted as unsurpassable models, they ought to have been the first to attain the advancement we find only in modern harmony.

As an alternative in the question, Signor Gamucci seems to imagine that between the physiological theory, which is admittedly insufficient to account for the evolution of music, and the æsthetic theory adopted as a *pis-aller* by Helmholtz, there is a well-determined place for a special *psychological theory*, independent of æsthetics.

Signor Gamucci's essay is written in the easy conversational style of the day, without scientific pretence, but it is to be feared that the literary element in its composition induces him to create theories from words rather than facts. We were particularly anxious to discover what the special and intermediate psychological theory might be; and we cannot say that it turns up anywhere in an intelligible and neatly defined form. By gradual inference we are led to assume that the "psychological theory" is only after all a resetting of the old principle of *tonality*. In our search for the theory we were carried, as a matter of course, under the guidance of an Italian of the present time, to Schelling and the German æstheticians. But, after a dip into objectivities and subjectivities, we were plunged without warning into the "speech-theory" of Herbert Spencer; and, apparently in complete innocence on the part of Signor Gamucci, that objections had been raised to any such theories of the origin of music. He is of opinion that so much was music with the Greeks a question of sensation and imitation, that it may be said they ascribed to sounds in music an office similar to that of the contortions of the body in the dance. "Every sound," he says, "was considered in itself alone as a possible imitation of a possible inflexion of voice, responding to an emotion of the mind. By degrees the sounds became the object of psychological operations, by dint of which they appeared to have a tendency to group, or, so to speak, organise themselves."

The latter part of this description points plainly to the embryonic principle of tonality, represented, as Signor Gamucci admits, in the tetrachord of the Greek system; and, in the same shape, it still survives as the basis of the modern system of technical harmony. The real question then, to be solved, is "Why the ancient Greeks made no advance in the development of this psychological principle of tonality?" The answer, we suppose, is that the main condition of the advance was the employment of harmony, which has the power of unsettling or of completely changing the tonality of any melodic passage; whereas, with the Greeks, not only were harmonic intervals in most cases repugnant to their subtle appreciation of the pleasures of sensation, but if "every inflexion of voice responded to an emotion of the mind," certain inflexions of sound would remain inviolable and unalterable, as representing a particular *mood*; which Signor Gamucci, unknowingly following an opinion already suggested by Addison, thinks was named after a particular tribe—such as Dorian, Æolian, &c.—to whose mode of speech it corresponded in regard to vocal inflexion, as in the various provincial dialects of all countries.

No doubt this inviolability and fixation of the Greek mode, not only in respect to the endings of the octave scales, or in the more musical sense in which they can still be utilised, but in regard to the political, moral, and educational purposes to which they were applied, is the most obscure and also the most

interesting part of the question. Signor Gamucci, with his views in regard to the primitive and physiological state of the Greek musical mind, its intense sensibility and oriental proneness to symbolise and personify—for we must not forget that Greek music, like Greek philosophy, was exotic—is evidently amongst those who cannot credit the apparently fabulous effects attributed to the ancient modes, unless the means employed was something more than what we understand by musical.

There is, however, a little to be said on the other side. These marvellous effects are not peculiar to Greek history and Greek modes, or even to ancient history. There are certain traditions, more or less well founded, of similar effects, and even of mania, being produced by the minstrelsy of the early ages; but always amongst a rude people, or in the cases of heroes of a strong volitional, not to say brutish, nature. Modern and collegiate superstitions, in regard to the fellow-countrymen of Homer and Thucydides, may blind us as to the true nature of the Greeks. Admitting their extraordinary gifts, and the rude freshness of their sensations, there seems to be no particular necessity to search for extra-musical means in accounting for the marvellous effects of the modes. Those effects are, after all, not much more marvellous than the effects of a bagpipe on a modern Caledonian, the Dorian and true Spartan of the British Islands. And, with most people, it may be said that not all the "Dead Marches" of Handel, or the funeral marches of Chopin and Beethoven combined, can be compared, for one instant, in solemnity of effect, to the simply intoned *miserere*, providing the *mise-en-scène* is appropriate. This is a question of association, and remotely of sensation; for the lively imagination is fed by sensation. When we are told by Signor Gamucci that the psychological element was relatively absent in Greek music, we understand that it is the æsthetic element which ultimately leads to the gratification of the mere sense of beauty; and represents a degree of development following the physiological state of pure sensation and direct imitation. When an art is, to a certain extent, independent of sensation, and even of forms of beauty, estimated only for their own sake, the psychological element prevails, and the forms of art are estimated for the art's sake. In regard to music, it is doubtful if the Greeks ever attained even the æsthetic stage; and in that view of the case we can, perhaps, faintly understand why the absence of the psychological element prevented them from adopting, not only developments in harmony, but, as far as we can conceive of their musical attainments, anything like extended forms in any shape. We are rather inclined to be satisfied with the physiological theory in its simplest form, without any aid from the negative psychological theory. We can imagine that an ancient Greek, on hearing a symphony of Beethoven's, might gradually cull some meaning from the chaos of sound, could he be induced to stay and tolerate the absolute discords of the orchestra. There is, indeed, no necessity to travel back mentally to the age of Pericles to find Signor Gamucci's primitive and physiological state of development. In our own vaunted times, there are numbers to whom music is mainly a question of intonation, sensation, and direct pleasure. To them the dissonances in Wagner's music are abhorrent, and its dramatic meaning an enigma.

As we are told to expect wisdom from a multitude of councillors, there can be no doubt that we should in the present day be thoroughly acquainted both with the theory and practice of music; for the number of artists who, by virtue of their talents,

have earned their right to be looked up to as guides is not only very large, but constantly increasing. But it must not be forgotten that there is a vast difference between matters of opinion and matters of fact. Grammarians may disagree as to the derivation of a word, and musical theorists may disagree as to the derivation of a chord, but the word and the chord mean the same to all. Passages may be recited, too, by two persons equally skilled in elocution, and works may be performed by two artists equally great as pianists, but the main principles of the recitation or performance are the same, and the expressed intention of the author is in each case strictly observed. Many modern executants, however, appear to be striving to convince us that composers were really not such good judges of their own intentions as those who interpret them. Hence we have the compositions of the great writers altered to meet the requirements of great pianists, and even editions published with passages printed, not, as it may be presumed, according to the manner in which the composer might have played them, but as the editor would play them himself. Some portions of the works of Beethoven we have heard performed and seen engraved, as we happen to know, in direct opposition to the composer's intention. Notes expressly intended to be bound are repeated; *pianos* are played *forte*, and *fortes* are played *piano*; a *crescendo* is transformed into a *diminuendo*, and a *diminuendo* into a *crescendo*; showy ornamental passages are inserted throughout pieces in no respect suited for such treatment; and a performer is freely forgiven for playing wrong notes in consideration of the extraordinary manner in which he plays the right ones. In no subject but music, we contend, could such unwarrantable innovations be tolerated; and those who resolutely refuse to learn of these teachers are the very best friends of the healthy progress of the art.

THE number of letters we constantly receive from earnest, zealous, and evidently talented young musical aspirants may be accepted as an undeniable proof of a growing want for sound education in the art, either gratuitous or within the means of those with very limited resources. Of course it will be urged that there are already many scholarships at various institutions which may be competed for without introduction, the successful candidate receiving free instruction for a limited period; but it must be remembered that these are prizes bestowed only upon those with such exceptional gifts as will enable them to make a name in the world of art, and thus justify the wisdom of the election. But there are also students not advanced enough, or perhaps not old enough, to gain a scholarship who might, with careful instruction, even raise themselves far above those who do gain it; and these are the persons for whom we plead, because we know that they have no means of pleading for themselves. In a communication received during the past month from a young lady who has already high testimonials of her musical powers, we are asked whether there is any possibility of cultivating those powers without encountering the large outlay necessary to procure a first-rate education from accredited professors. We do not print her letter because it is her express wish that we should not do so; but may say that her case is quite strong enough to press upon the consideration of wealthy patrons whether scholarships for those who will assuredly become good, if not great musicians, might not be instituted with benefit to general artistic progress. "I am utterly unable to obtain my heart's desire in becoming an Academy student," writes the correspondent to whom we have referred; and, alluding to the Mendelssohn Scholarship, she

says, "no doubt it is foolishly ambitious of me to dream of that," so that here we have at least two important requisites in a student—enthusiasm and modesty.

So much has been said upon the subject of "encores" that we care not to reopen the question. The system is certainly on the decline; but it must be some time, we fear, before it is entirely abolished. Those, however, in the habit of frequenting the Opera must assuredly agree with us that the habit of showing appreciation of a vocalist's powers by covering the stage with bouquets is even more absurd than that of requesting her to sing a composition over again, for not only is it as effectual a stop to the action of the opera, but it makes her appear more ridiculous by compelling her either to deposit them one by one upon any chair or table which happens to be near, or to sweep them up in her arms and carry them off to the wing. Again, it often happens that when a bouquet is thrown between two ladies there is a division of opinion as to whom it was intended for; and although this causes some pretty little by-play before the audience, we cannot say what expressions of jealous feeling the incident may give rise to in the green-room. Our readers then will, we are sure, be glad to hear that bouquet-throwing has been abolished in the Royal Theatre at Munich; and we sincerely hope that so salutary an edict will have its effect upon other establishments. It is good that the listeners at an operatic performance should, at certain appropriate intervals, show their estimate of a singer even by calling her before the curtain at the conclusion of an act; but to destroy the dramatic effect of a work by forcing her to grope about the stage after bouquets—many of which we happen to know are by no means spontaneous tributes of admiration from the audience—is a positive offence to all real music-lovers; and we should feel much indebted to the authorities of the Munich establishment for setting us so excellent an example.

It is certainly an undoubted sign of the progress of music when we find that the terms especially belonging to the art are gradually creeping in to give titles to works which have not the slightest relation to sound. No doubt Mr. Whistler could scarcely define the kind of paintings which his peculiar talent prompted him to place before the public without having recourse to those words which were presumed to be exclusively confined to the description of musical compositions; and, considering how artists in colour and artists in sound naturally sympathise with each other, he may be forgiven for this act of appropriation. But there is a point at which the use of such terms becomes an abuse; and we could not therefore but feel a shock on reading in a periodical a short time since a description of a "Symphony in Red Brick." As we think it by no means unlikely that we may soon hear of an Overture in Terra-cotta, or a Fantasia in Portland Stone, it appears time to protest against such an absurd misappropriation of words; and, whilst on the subject, also to call attention to the fashion which has lately obtained of giving semi-musical titles to literary works. We have on a former occasion mentioned several books to which the names of well-known songs have been affixed by their authors; and although it does not appear that the contents of these productions have much relation to their titles, the practice still goes on. But, to crown all, now appears a novel called "Four Crotchets to a Bar." What this can mean we will not stop to inquire; but if authors christen their works with musical titles, may it not become the custom for composers to christen theirs with lite-

rary titles? Who knows but we may have an orchestral composition called "Sense and Sensibility," or a Sonata called "Mrs. Halliburton's Troubles"?

THE proceedings at Brighton, in connection with the competition of Orphéon Societies, next month, promise to be interesting, if not particularly valuable, in their bearing upon English music. It is stated that more than sixty Societies located in France, Belgium, and Switzerland have accepted the invitation of the Committee, and that these bodies will descend upon Brighton to the number of nearly 3,000 souls. We hope that they will not be disappointed, and our belief accords with our hope, since the arrangements are in experienced hands, well accustomed to the work abroad. According to present intention, the Societies will arrive in Brighton on Monday, September 5, and open the competitions on Tuesday, continuing them till Wednesday afternoon. The work will be done simultaneously in five places; and in the afternoon of each day certain selected choirs will give a concert, at which the co-operation of M. Gounod, M. Saint-Saëns, and other eminent musicians is promised. On the evening of Wednesday a torchlight procession will take place preparatory to the distribution of prizes; and Thursday is to be devoted to an open-air Fête and Ball in the Pavilion, at both of which the foreign visitors will be guests. Some surprise has been expressed at the exclusion of English Societies from the *concours*; but we are able to state on the best authority that this has arisen from the difficulty of classifying them. The Orphéon bodies, accustomed to such rivalry, can be handicapped at once on their public "form"; not so the English choirs, whose status would necessarily have to be arbitrarily determined.

HER MAJESTY'S THEATRE.

THE Baron Bódog D'Orczy's Opera "Il Rinnegato," produced on the 9th ult., although unquestionably doomed, after a most deceptive success, to that undisturbed repose enjoyed by the operas of those many noble amateurs who have by some means obtained a place before the public, is not to be despised as a good, honest piece of workmanship. We cannot but respect a composer who brings to his task sound musicianship, earnestness of purpose, and a powerful will to carry out that purpose to a legitimate conclusion; but some respect is also due to those who have to listen; and we are not overstating the fact when we say that anything more tedious, dreary, and positively uninteresting was never submitted to an operatic audience. For nearly four hours the principal characters continued to drag on a series of recitatives—in many places accompanied by some very excellent instrumentation—and though, as we have already said, even those most weary might acknowledge that in all this there was consistency of design, a few bars of positively defined melody would have been most gratefully accepted had the inexorable Baron so graciously willed it. The story is particularly unpleasant: *Barnabas*, the Renegade, is a Hungarian; and when Hungary is under Turkish rule, in order to obtain possession of *Dora*, niece of the Governor, he tears the cross from his breast and becomes a Mussulman. Then he stabs his rival, pursues *Dora*, who is about to take the veil, repents his apostasy, and at length is very properly strangled by the Turks. All this is mixed up with some supernatural effects, which seem only introduced for the sake of making the libretto a little less dreary, a "choir of angels" in the concluding scene being a decided relief from the sombre tone which pervades the Opera. It is scarcely fair to make Wagner responsible for the many colourless works which have lately been placed upon the lyric stage; but there can be no question that composers like the Baron

D'Orczy would have written infinitely better operas had they never heard of the great reformer's tenets. The overture is a weak imitation of the introduction to "Lohengrin," and the long dramatic recitatives which are carried through the work remind us how unsafe it is for a composer to forsake the old school of opera unless he have genius enough to act with equal success upon the theories of a new one. Let us however mention that the ballet music, with the Hungarian and Turkish dances, was quite refreshing after the dulness of the dramatic portion of the work; and that the interpolated air sung by *Dora* received, as it deserved, a decisive encore. Signor Galassi was excellent in the ungrateful part of *Barnabas*, and Mdle. Juch sang the whole of the music of *Dora* with much effect, her want of histrionic power being but little felt in so inanimate a character. Mdle. Tremelli was everything that could be desired as the mother of the Renegade; *Barnabas*'s rival *Elemer* was well supported by Signor Ravelli, and the rest of the characters were efficiently represented by Signori Novara, Rinaldini, Runcio, Monti, and Grozzi. The Opera was conducted by the composer, who was called forward the usual number of times, and "Il Rinnegato" will no doubt be added to the *répertoire* of the establishment, to be placed upon the stage next season should inquiries be made for it "at the box office." The subscription closed on the night of the production of the new Opera; but extra nights, at cheap prices, have been given, the establishment finally closing on the 22nd ult.

ROYAL ITALIAN OPERA.

THE performance of Meyerbeer's "Roberto il Diavolo" enabled Madame Firsich-Madier to appear as *Alice*, and, if not to increase, at least to fully sustain her reputation. As *Roberto* Signor Mierzewsky displayed much declamatory power, and indeed was heard to greater advantage than in any of his former characters, the music appearing to exhibit the very best portions of his voice. The revival of Hérold's Opera "Le Pré aux Clercs" confirmed our impression that, charmingly melodious as the music is, it is not suited for so large a stage as that of the Royal Italian Opera. Madame Albani was of course everything that could be desired in the character of *Queen Isabella*, and M. Soulaux was a decided acquisition in the part of *Mergy*, his singing and acting throughout most thoroughly realising the intention of the composer. The principal soprani had what were strangely termed "gala nights" towards the end of the season, which concluded on the 23rd ult., the other members of the company, we presume, kindly consenting to be placed in the background on these important occasions.

LONDON MUSICAL SOCIETY.

THE second Concert of the season was given at St. James's Hall on June 30, under the conductorship of Mr. Joseph Barnby, the programme comprising Schumann's Cantata "The Pilgrimage of the Rose," Goetz's "Nœnia," Gounod's "Gallia," and Liszt's Pianoforte Concerto in E flat, performed by Herr Reisenauer. The melodious Cantata of Schumann shows the composer in his very happiest frame of mind; and we sincerely hope that, after this excellent performance of the work, choral societies may be stimulated into admitting it permanently into their *répertoire*, not only on account of its intrinsic beauty, but because it presents no undue executive difficulties either for soloists, choir, or orchestra. The principal vocalists were the Viscountess Folkestone, Miss Trevenna, Miss Vivian, Mr. Charles Wade, and Mr. Thorndike; and although we are aware that amateurs invite not criticism upon their efforts, we cannot refrain from warmly commending the intelligent and refined singing of the Viscountess Folkestone in the part of the *Rose Maiden*. Goetz's "Nœnia" is beginning to receive the attention it deserves, and on this occasion the choruses were given with remarkable precision and dramatic feeling; but we cannot agree with the system of assigning that portion evidently intended to be sung by the separate divisions of the choir to solo voices. Not only do we see no warrant

for this in the score, but we do not think that the effect is good. Gounod's "Gallia"—a fine work, too rarely heard—was admirably given, the Viscountess Folkestone singing the soprano solo with much success. Not even the good playing of Herr Reisenauer could reconcile us to Liszt's Concerto, which, although containing many effective and showy passages for the principal instrument, we cannot agree with Mr. Hubert Parry (who analyses the composition in the programme) is a "brilliant and well-balanced work." There was a large and highly appreciative audience.

ROYAL ACADEMY OF MUSIC.

AN interesting orchestral Concert was given by the students of this institution at St. James's Hall on the 1st ult., when a Pianoforte Concerto by Mr. George J. Bennett (Balfie Scholar), excellently played by Miss M. Willett, a "Te Deum" by Mr. W. Sewell (Novello Scholar), and a Part-song for female voices, called "Winter," by Mr. Ernest Ford, gave ample evidence, not only of the talent for composition existing in the Academy, but of the admirable manner in which that talent is directed. The choral music was efficiently sung under the direction of Mr. W. Shakespeare, who conducted the Concert with his accustomed ability, and the solo performers—the Misses Ellis, Gyde, and Evans (pianoforte); and Mr. Frank Arnold (violin)—acquitted themselves with much credit to themselves and their professors. The vocalists were the Misses Cornish, Myers, Woolley, Thudichum, Spencer, Jones, Clements, and Shackell, Messrs. B. Davies and L. Williams, all of whom were highly effective. M. Sainton kindly led the orchestra on the occasion.

HERR RUBINSTEIN AND MADAME MENTER.

THESE great artists, after being each a distinct centre of attraction, came together at Willis's Rooms on the 1st ult., when a Concert d'Invitation was given by the agents of Herr Bechstein, whose pianofortes were introduced to this country not long ago by Dr. Hans von Bülow. A large number of professors and amateurs attended, and the occasion was made a great success by unique rivalry and not less singular skill. A great feature was the association of both artists in works for two pianos, or for one instrument *à quatre mains*. To the first class belonged a Fantasia (Op. 73) by Herr Rubinstein, and to the second a selection from the same master's "Bal Costumé." Without desiring to prejudice the Fantasia, we may say that the "Bal Costumé" carried off the honours. It is a work in twenty sections, each descriptive of a pair of characters; as, for example, "Sauvage et Indienne," "Troubadour et Dame." The idea must be pronounced a happy one, especially for Herr Rubinstein, whom it enabled to display all his skill in characteristic and descriptive music. We quite expect to find selections from this varied and picturesque work become popular, and there was but one opinion as to the charm of those played by the composer and his fair associate. How they were played it is quite superfluous to tell. Subsequently, Madame Menter introduced Tausig's arrangement of Weber's "L'Invitation à la Valse," Herr Rubinstein following with Beethoven's Sonata, Op. 109, and Schumann's "Carnival," which he gave with astounding effect. So ended one of the most remarkable *réunions* of a season destined to take historic rank.

Concerning the last two recitals of Herr Rubinstein and the final one given by Madame Menter not much need be said, since they presented no new feature. Both artists played their best, fatigued as they must have been, and both had reason to be satisfied with the reward of their efforts in the form of large audiences and enthusiastic applause.

A HIGH DAY IN YORK MINSTER.

(By our SPECIAL CORRESPONDENT.)

THE placidity which becomes so venerable a city as York—and is, as a rule, enjoyed by that ancient place—was somewhat ruffled on Thursday, the 7th ult. Then might have

been seen moving into the town, throughout the morning hours, unwonted bands of men, women, and boys, speaking excitedly in every shade of northern dialect, and spreading themselves through the streets before, by-and-by, converging upon the glorious Minster. They were exceedingly peaceful people, whom York welcomed with as loud an acclaim as its bells could give. Nothing was to be feared from them—not even, as we shall presently see, false notes: they were armed only with books, and marshalled solely by clergymen. Altogether, therefore, was the occasion one of harmonious procedure—a gathering as innocent in its aspect as in its purpose. But who were these harmless disturbers of the old town's somnolency? They were certain church choirs belonging to the dioceses of York, Ripon, and Durham, and they met for a grand festival in the Minster, partly at the instance, and in a great measure through the exertions of the Rev. J. Powell Metcalfe, M.A., whose name will not be read here for the first time in connection with good work done on behalf of Church Song. I am indebted to Mr. Metcalfe for a list of the parishes which, mainly through the efforts of the clergy, sent representatives to York, and I reproduce it to show the wide-spread interest manifested. From York diocese came the choirs of the Minster, Beverley (St. Mary's), Bramham, Dunnington, Middlesborough (St. John's), Scarborough (St. Martin's and St. Mary's), and Selby (Abbey); from Ripon diocese, those of Ripon (Cathedral), Armley, Bolton Abbey, Bramley, Huddersfield, Keighley, Knaresborough, Leeds (All Souls, parish church, St. George's), and Wakefield (parish church and Holy Trinity); from Durham diocese, those of Durham (Cathedral), Alnwick, Morpeth, and Newcastle (St. Peter's and St. Nicholas). In the large body thus constituted were 410 trebles, 59 sopranos, 102 altos, 39 contraltos, 147 tenors, and 158 basses; making a grand aggregate of 915 voices—not soft southern voices, *bien entendu*, but big resonant northern ones, adapted to make the "welkin" ring, much more to startle the sleepest echo reposing in the obscurest corner of the Minster. No slight task had these people gathered to perform. It involved something more than getting through a chant, a psalm-tune, and an easy anthem, since the *pièce de résistance* was nothing less than a new Church Oratorio, "St. John the Evangelist," composed for the occasion by Dr. Armes, organist of Durham Cathedral. Yet the utmost confidence in the ability of the singers was shown by those responsible for the success of the enterprise. It goes without saying that the choirs had been studying the music separately for some little time; but there was, at first sight, an appearance of risk in trusting to a single brief and hurried rehearsal. The danger, however, was much more in seeming than in reality. The managers knew perfectly well what they were about, and their complete justification will appear in the course of my remarks.

As the time for the Festival Service drew nigh, the Minster precincts put on a lively aspect. At first in twos and threes, and then in a stream, the members of the choirs, all wearing badges, passed through the door leading to the Lady Chapel, while a crowd of the good citizens of York besieged each of the entrances that gave access to unreserved places. Here let me say that the attendance of the public was by no means embarrassing in point of numbers. Few people seemed to have come from the country round, and the inhabitants of the town who had leisure or inclination to be present were not in strength sufficient to fill more than a part of the large available space. While a corps of wand-bearing and obliging stewards attended to these, and the sopranos of the choir marshalled themselves as near as possible to the seats reserved for their male associates, a surpliced procession formed itself in the Lady Chapel. This was done so expeditiously and well, that very few minutes had passed after the appointed time before the leading singers, passing to the north of the choir, appeared in the nave. No attempt at a processional hymn invited disaster at the outset. Owing to the conformation of the building, it could not have succeeded without precautions out of all proportion to any possible results, and the choirs did well to march to the sound of a voluntary played by the organist, Dr. Monk. The voluntary in question was clever, regarded as a study in suspensions; and, looking at the fact that the Minster organ is, by comparison with the edifice it serves, a puny thing,

Lord, for Thy tender mercies' sake.

August 1, 1911.

ANTHEM.

Composed by GEORGE RAYLEIGH VICARS.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Slowly and with much expression.

SOPRANO.
Lord, for Thy ten - der mer - cies' sake, .. lay not our sins to our

ALTO.
Lord, for Thy ten - der mer - cies' sake, .. lay not our sins to our

TENOR.
Lord, for Thy ten - der mer - cies' sake, .. lay not our sins to our

BASS.
Lord, for Thy ten - der mer - cies' sake, lay not our sins to our

ORGAN.
(ad lib.)
p

charge, but for - give that is past, for - give that is past, and give us grace, and

charge, but for - give that is past, for - give that is past, give us grace,

charge, but for - give that is past, for - give that is past, give us grace,

charge, but for - give that is past, for - give that is past, give us grace,

rall.

give us grace to a - mend our sin - ful lives, to a - mend our sin - ful lives.

give us grace to a - mend our sin - ful lives, to a - mend our sin - ful lives.

give us grace to a - mend our sin - ful lives, to a - mend our sin - ful lives.

give us grace to a - mend our sin - ful lives, to a - mend our sin - ful lives.

rall.

a tempo.
pp
 Lord, for Thy ten - der mer - cies' sake, . . lay not our sins to our charge, but for -

pp
 Lord, for Thy ten - der mer - cies' sake, . . lay not our sins to our charge, but for -

pp
 Lord, for Thy ten - der mer - cies' sake, . . lay not our sins to our charge, but for -

pp
 Lord, for Thy ten - der mer - cies' sake, lay not our sins to our charge, but for -

a tempo.

pp
 - give that is past, for - give that is past, and give us grace, and give us

pp
 - give that is past, for - give that is past, give us grace, and give us

pp
 - give that is past, for - give that is past, give us grace, and give us

pp
 - give that is past, for - give that is past, give us grace, and give us

rall. *a tempo.*
 grace to a - mend our sin - ful lives, to a - mend our sin - ful lives; to de -

rall. *a tempo.*
 grace to a - mend our sin - ful lives, our sin - ful lives; to de -

rall. *a tempo.*
 grace to a - mend our sin - ful lives, our sin - ful lives; to de -

rall. *a tempo.*
 grace to a - mend our sin - ful lives, our sin - ful lives; to de -

cline from sin, and in-cline to vir-tue, that we may walk with a per-fect

heart be-fore Thee now and ev-er-more, that we may

walk with a per-fect heart be-fore Thee now and ev-er-

I am not prepared to say that Dr. Monk could have made any better use of it. At the same time I would rather have seen the long procession unfold itself to the strains of some grand triumphal march, full of the dignity and jubilation becoming such an event. Many years ago I stood in the Paris Madeleine while the Corpus Christi procession passed down the church on its way to perambulate the exterior of the building, and I still have vivid and impressive recollections of the magnificent discourse of the organ. It was a musical commentary upon every feature of the pageant. But then the organ was that of the Madeleine, and the workman is ever at the mercy of his tools.

As soon as all had taken their places, a short Service began, the Psalms being chanted in unison to the "Grand Chant" and the Magnificat to Purcell in F; Dr. Monk conducting from a rostrum, and Dr. Armes presiding at an inefficient organ erected in the nave. The effect of the Grand Chant was partly lost by transposition to G: I longed to hear it trumpeted forth by those noble Yorkshire voices in the original key, yet throughout one could not but be impressed by so powerful a mass of tone, especially when, after each cadence, the "sound of many voices" was taken up and prolonged through the remoter parts of the building as though echoed by the "great cloud of witnesses" in whose presence, according to St. Paul, all things are done. The Anthem, that is to say, the Oratorio, followed the Collect, "Lighten our darkness," as usual, Dr. Monk still conducting, while the composer made himself responsible for a difficult accompaniment upon the inadequate instrument already pointed out.

The book of Dr. Armes's Oratorio is a compilation by the Rev. J. Powell Metcalfe, from the writings of the saint whose name it bears, and deals exclusively with incidents in the life of that personage. It is throughout historical, didactic, and impersonal, the object being to set forth events, not in dramatic guise, but simply as a text for religious homily. This perhaps accounts for the specific designation "Church Oratorio." In any case "St. John the Evangelist" is an extended musical sermon, full of high and noble lessons, based upon touching and beautiful incidents. The events are seven in number. First, after a choral prologue, "This is the love of God, that we keep His commandments," &c., comes "The Call"; and then, in order of mention, "At the Supper," "By the Cross," "At the Sepulchre," "At the Ascension," "Witnessing to the Faith," and "The Revelation." It should be observed that Mr. Metcalfe cuts down the narrative as much as is consistent with requisite clearness and fulness; hence there is no undue abundance of recitative. To this merit another must be added: the didactic selections are strictly in harmony with, and almost an inevitable consequence of, the texts with which they are allied. A few examples will be pertinent. The narrative tells us, "Now there was leaning on Jesus' bosom one of his disciples whom Jesus loved," and the preacher adds, "Behold what manner of love the Father hath bestowed upon us, that we should be called the Sons of God: there is no fear in love; for perfect love casteth out fear. We love Him because He first loved us." Again the narrative: "He shall come in like manner as we have seen Him go into heaven," and again the comment: "Behold He cometh with clouds, and every eye shall see Him, and they also which pierced Him; and all kindreds of the earth shall wail because of Him. Even so. Amen." Such strict relevancy as that here exemplified, added to the fact that the lessons are in no case unduly prolonged, avoids the tedium into which didactic oratorio so often falls, and Mr. Metcalfe may be congratulated upon the exercise of most sound judgment. Chorales are a feature of the musical work, and for these Mr. Metcalfe provides, not by writing or selecting sacred verses, but by an arrangement of the Biblical prose, as, for example, thus:—

Love not the world.
If any man love the world
The love of the Father is not in him
For all that is in the world
Is not of the Father:
The world passeth away,
But he that doeth the will of God
Abideth for ever.

The ingenuity which here admits the chorale without departing from Scriptural words must be admitted. At the same time I see no resultant good such as outweighs the advantage in "church oratorio" of well-known hymns set to familiar tunes. Depend upon it the old Lutheran practice was the best, and if the congregation can be given a part in works of this kind, and induced to take it, their ultimate popularity is very nearly assured.

Turning to the music, I must at once felicitate Dr. Armes upon a composition distinguished by very great talent and almost faultless taste—a composition indeed that, if its legitimate effect be produced, will give him a high place among rising English musicians. The subjects he has illustrated are, as we have seen, most varied in character, but Dr. Armes is equal to them, or, if he does not in every instance fully rise to the height of his great argument, he never falls below the point of interest and ceases to attract admiring regard. Speaking generally, the style of the work may be described as a happy compound of the strength of old English Church music with the sentiment of our own time. There are some who contend that present-day Church music is sinking to the effeminacy and sickliness characteristic of an "aesthetic" poet's gush. Well, there is always a tendency towards extremes, and because of this we should the more prize a composer who knows how to combine the gravity of the past with the grace of the present. Something analogous was done by the old architects when, as in the Choir of Gloucester Cathedral, they dropped elegant perpendicular Gothic upon massive Norman. The musician deals with more plastic materials, and can make homogeneous that which in architecture must ever remain sharply divided. Dr. Armes gives us a case in point. His freest passages seem but a natural development of the spirit which we all recognise as characteristic of and proper to the typical music of the English Church. The accompaniments are presumably intended for the organ, but it is clear that they were conceived with reference to an orchestra. And very properly so. The orchestra is, happily, coming into the Church, now that the Church begins to recognise its close relationship with the higher forms of sacred art, and the time may be at hand when every important composition intended for use in worship will have in view the employment of the noblest and fullest musical means.

From these general remarks I may pass to a few details without, it is to be hoped, risk of wearying the reader. The narrative at the opening of "The Call" is given in recitative, alternating with a *tempo* passages by all the basses; and we here meet with a distinctive feature of the work having undeniable advantages where the singers are equal to the difficulty presented. Here also the composer's careful and loving study of the text is happily exemplified. His music follows the Scripture closely, but without the crudeness and fidgetiness so often found in association with musical word-painting. Passing a melodious, if not very striking duet for tenor and bass, "That which we have seen and heard," we come to the ordination of James and John, and the bestowal upon them of the surname "Boanerges." The composer, seizing upon the idea conveyed in "sons of thunder," precedes and follows the recitative with majestic organ passages of significant import, between which and the following chorus, "If we walk in the light"—a canon four in two—a somewhat free accompaniment maintains a connection. The canon flows on smoothly, and the number ends with a passage in full vocal harmony, unaccompanied but for the interjected first phrase of the contrapuntal theme. Dr. Armes treats the narrative of "At the Supper" with touching simplicity, following it with another flowing and melodious duet, "Behold what manner of love," for soprano and tenor. This section is very brief, and at once closes with a chorale, "Love not the world." The recitative portion of "By the Cross" also shows the composer at his best, and strengthens a growing conviction that he is largely qualified to deal with dramatic subjects. An unaccompanied chorus, "Hereby we know," will commend itself to lovers of what is grave and cold in Church music, and serves to throw into greater relief the recitative immediately following, "Jesus said, 'It is finished,'" &c. Here I must be permitted to make a quotation, by way of illustrating the happy, and to say the least, unhackneyed thoughts met

with in Dr. Armes's treatment of the narrative. The subjoined passage will speak for itself:—

Largo. BASS. *p*
And He bow'd His head and

Largo. ORGAN.
p *pp*

gave up the ghost. *Allegro.*
ppp

ad lib.
And one of the soldiers with a spear pierc'd His

Allegro agitato
side, *rit. ad lib.* *molto rit.* *Allegro agitato*
ff

a tempo.
came there-out . . . blood and wa-ter.
a tempo. &c.

This leads directly to a bold and massive chorus, "We have seen and do testify," a prominent feature in which is a continuous counterpart of quavers in the bass accompaniment. Dr. Armes has written nothing better adapted to create an impression in his favour. Passing to "At the Sepulchre," further excellence in the treatment of recitative demands notice; and we also meet with an interesting, though in places slightly "angular," contralto solo, "They have taken away the Lord." A trio and chorus, "This is God's commandment," is remarkable for an accompaniment for the organ of decided originality. This number brings the section to an end. "At the Ascension" is introduced by an extended instrumental movement, and noteworthy for a picturesque recitative, "And when the Lord had

spoken," declaimed by all the sopranos. There are also a dignified duet, "Ye men of Galilee," and a grave chorus, "He shall come," leading to a bass air with chorus, "Behold He cometh with clouds," many passages in which are of striking beauty. The sixth section, "Witnessing to the Faith," includes a soprano air, "These are they," upon which Dr. Armes has lavished all his skill with corresponding effect. Other numbers that should not be passed over are an elaborate quartet, "Blessed are the dead," and a final chorus, "Unto Him that hath loved us," which brings the Oratorio to a noble and dignified end.

I do not apologise to the reader for troubling him with these details, and, if he desires to know why not, let him see the reason in the work itself. As for the choice of it at York, I say with emphasis that the managers could have done nothing better, especially in regard to the important duty of cultivating musical talent within the pale of the Church. It was doubtless open to them to select some well-known and favourite composition; but had this course been followed I should not now have brought under the notice of thousands of readers an Oratorio which, in all sincerity, I look upon as a credit to English music.

The performance was, on the whole, surprisingly good. Scanty rehearsal notwithstanding, the choirs kept well together under the energetic guidance of Dr. Monk, and assisted by the admirably played accompaniment of Dr. Armes. No serious hitch occurred from first to last, while many of the concerted numbers were given with a power and precision that satisfied all and astonished some who knew not of what these northern singers are capable. No doubt the effect would have been better had the choirs occupied a platform facing down the nave, but, disadvantages apart, there was really no cause for complaint. I should add that the soprano solos were sung by Miss Jones, and those for contralto by Miss Orridge. Unhappily I do not know the names of the surplised gentlemen to whom the tenor and bass airs were confided, or I would mention them in connection with an opinion that they did their work exceedingly well, and gave entire satisfaction.

There is little more to add. At the close of the prayers, the "Old Hundredth" was sung in unison while the offertory was made, and after the blessing choirs and congregation dispersed, satisfied with an experience full of pleasure, and significant of a good time coming in which the Church will resume her place as the "nursing mother" of sacred art. For this result honour to Mr. Metcalfe, to Dr. Armes, to Dr. Monk, and all who helped to bring it about.

COLLEGE OF ORGANISTS.—CONFERENCE ON ORGAN CONSTRUCTION.

THE Council of the College of Organists have just issued a Report giving the result of their review of the opinions expressed in the course of the series of Public Conferences on Organ Construction held during the early part of the present year.

It must be well known to many of our readers that organists labour under exceptional difficulty in performing upon their instrument, owing to the fact that, in addition to the vast complexity of the resources to be controlled, it is exceedingly rare to find two organs with identical external arrangements. Even in so essential a matter as the relative position of pedals and manuals no absolute rule is uniformly observed. The position of the draw-stops again would seem to follow no higher law than that of chance, or the convenience or whim of the builder; and the methods of locking or unlocking the swell pedal are as diverse as the corresponding treatment of country gates. Each builder seems to pride himself on discovering some new way by which to accomplish this very simple end.

The unhappy organist, when called upon to perform on a strange instrument—and this generally happens before a critical audience—finds all his former experience of little use to him. The pedals are possibly one note to the left or right of his ordinary experience. The swell draw-stops are in the place where he would look for the great draw-stops, and the pedal stops in the position in which he expects to find the choir stops. The fixing of the swell pedal is an enigma, and the only mental note he can make

as to the arrangement of the composition work is that it is contrary to all his experience, and very inconvenient.

It was to provide a remedy for this disagreeable and unnecessary variety in the external incidents of the instrument that the Council of the College of Organists first called the Conference, and invited the expression of opinion from those interested in, and competent to advise on, the several points from time to time submitted for consideration. The result of the Conference has been carefully balanced with other collateral evidence, and the Council now give the result in a series of Resolutions and Recommendations. We trust they will receive the well-merited attention of organ-builders and others, as the adoption of any such plan of uniformity cannot but advance the art of organ-playing.

The chief decisions of the Council are expressed as Resolutions, while certain other points, less essential for uniformity's sake, are expressed as Recommendations.

We append both Resolutions and Recommendations:—

RESOLUTIONS.

1. That the compass of the pedals be from CCC to F, i.e., thirty notes.
2. That the pedals be parallel.
3. That the pedals be concave, with radial top facings; and that the concavity be the arc of a circle having a radius of eight feet six inches.
4. That the length of the centre natural key of the pedals be not less than twenty-seven inches.
5. That the front of the pedal sharps form an arc of a circle having a radius of eight feet six inches; and that the length of the centre short key of the pedals be not less than five and a half inches.
6. That the pedal scale be two and three-eighths inches from centre to centre of two adjacent natural keys.
7. That a plumb-line dropped from the middle C of the manuals fall on the centre C of the pedal-board.
8. That a plumb-line dropped from the front of the great organ sharp keys fall two inches nearer the player than the front of the centre short key of the pedal-board.
9. That the height of the upper surface of the great organ natural key, immediately over the centre of the pedal-board, be thirty-two inches above the upper surface of the centre natural key of the pedal-board.
10. That the relationship between manuals and pedals be subservient to the fixed relative position of the great manual keyboard and the pedal-board already defined; it being understood that the position of the great manual will determine the position of the other manuals.
11. That it is undesirable to alter the relative positions of the several manual keyboards as commonly found in English organs, viz., swell above the great, choir below the great, solo above the swell.
12. That the compass of the manuals shall be from CC to G in *alt.* at least, i.e., not less than fifty-six notes.
13. That the length of manual natural keys be five and a half inches, and the amount of overlapping of the upper manual keyboards be one and a half inches.
14. That the height from the upper surface of the natural keys of one manual to that of the next manual above it do never exceed three inches.
15. That the position of the great organ draw-stops be on the right-hand side of the performer.
16. That the position of the swell organ draw-stops be on the left-hand side of the performer.
17. That the position of the choir organ draw-stops be on the right-hand side of the performer.
18. That the position of the solo organ draw-stops be on the right-hand side of the performer.
19. That the position of the pedal organ draw-stops be on the left-hand side of the performer.
20. That the position of the draw-stops of the couplers be on the left-hand side of the performer.
21. That the several groups of draw-stops be placed in following relative positions: *Left-hand side from top to bottom*—swell organ, pedal organ, couplers. *Right-hand side from top to bottom*—solo organ, great organ, choir organ.
22. That the swell pedal shall project from the front panel, over the upper E and F of the pedal-board.
23. That the swell pedal shall be locked down by a swinging rod, and that it be liberated by moving the rod from left to right.
24. That the order of composition-pedals, ventilis, thumb pistons, or other mechanical means of combination, from *piano* to *forte*, be in all cases from left to right; and that the various sets shall be distinctly grouped.
25. That the several groups of composition pedals stand in the following order from left to right from the front panel: pedal organ, swell organ, great organ. But if pedals are applied to the couplers that they be placed between the swell and great compositions; and that if composition pedals are applied to the choir and solo organs that they project from the right jamb.

RECOMMENDATIONS.

1. That the consideration of organ-builders be directed to the widely expressed desire for some means of operating on the swell, in addition to the ordinary swell pedal.
2. That there should be some contrivance to fix the swell pedal at any point of its descent at the will of the performer.
3. That some plan be devised to bring the swell shutters into operation more gradually, so as to place the *crescendo* and *decrescendo* perfectly under the control of the performer.
4. That the composition pedals affecting the great organ include proportionate combinations of the pedal organ; but that a ventili be provided to shut off the pedal organ to a soft sixteen-foot tone by draw-stop and double-action pedal.
5. That the more important and commonly used couplers should be acted upon by pedals as well as by draw-stops.
6. That the great to pedal coupler have a draw-stop knob both on left and right-hand sides of the manuals.
7. That the draw-stops project from perpendicular jambs.
8. That in the case of large organs the draw-stop jambs be placed obliquely.
9. That no key-slip be placed between the different manual keyboards.
10. That the short keys of the pedals be either lengthened or raised at the back, in such a way as to assist in the cultivation of a more *legato* style of pedalling.
11. That the consideration of organ-builders be directed to the desirability of securing all centre-pins in the various actions.

12. That the attention of those engaged in the preparation of organ specifications be directed to the desirability of including sixteen, eight, and four-foot pedal organ stops, of characteristic qualities of tone, suitable for melodic use.

THE Distribution of Prizes for the academical year, to the students at the Royal Academy of Music, took place in the concert-room of the Institution on the 23rd ult. The awards were to have been presented by Mrs. Gladstone, but in consequence of ill-health she delegated the duty to her niece, Lady Frederick Cavendish, who appeared much interested in the proceedings, and at the conclusion of the ceremony addressed a few kindly words to the audience. After a brief Concert, conducted by Mr. William Shakespeare, the Principal, Professor Macfarren, delivered an eloquent address, in which he spoke of the continued prosperity of the Institution, and thanked the professors for the interest they continued to evince in the welfare of the Academy, not only in their teaching, but during a very long and arduous examination. The prizes were then distributed as follows, the recipients being warmly applauded as they advanced to the table: The Charles Lucas Silver Medal (for the Composition for Chorus, Orchestra, and Organ, of the 100th Psalm), George John Bennett; the Parepa-Rosa Gold Medal (Singing), Benjamin Davies; the Sterndale Bennett Prize, purse of ten guineas (Pianoforte), Annie Cantelo; additional prizes, purses of five guineas (presented by W. Dorrell, Esq., and Charles Hallé, Esq.), Rose Goode and Mary Bruce Sanderson; the Llewelyn Thomas Gold Medal (for Declamatory English Singing), Annie Grey; the Evill Prize, purse of ten guineas (for Declamatory English Singing), Frank May; the Heathcote Long Prize, purse of ten guineas (Pianoforte), Herbert Lake; the Santley Prize, purse of ten guineas, for Accompaniment and Transposition, Percy Stranders. Certificates of Merit to Pupils who have previously received Silver Medals, being the highest award of the Academy: Elsie Clements, Beatrice Davenport, Lucy Ellam, Rose Evans, Elizabeth Foskett, Amy Gell, Amy Hare, Maud Willett, William G. Wood. Silver Medals: Annie Balfour, Annie Cantelo, Ellen Ellis, Emily Elvey, Florence Taylor, Gwenlean Thomas, Ernest Ford, Alfred Izard, Frank Arnold, Walter Barker, George John Bennett; and a prize Violin Bow, presented by Mr. James Tubbs (for Violin-playing), German Jones. A large number of Bronze Medals were also given, and several Students received Commendations.

A FESTIVAL Service was held at the Church of St. Peter, Eaton Square, on the afternoon of Wednesday, the 6th ult., being the octave of the festival of the patron saint. The choir of the church, strengthened in the treble by choristers from the Temple Church, and in the other parts by members of various choirs, chiefly amateur, was supported by an orchestra of about forty performers, led by Mr. Ralph, in addition to the large organ of the church, at which Dr. Bridge presided. The "Service of Praise"—to quote from the papers distributed in the church—was preceded by a few well-chosen words from the vicar, the Rev. G. H. Wilkinson, at the close of which the Festival Evensong was commenced by the orchestra with the slow movement from Schubert's unfinished Symphony in B minor. The effect of the opening bars was marred by an unfortunate slip in the horns, coupled with a slight uncertainty in the other wind parts, which latter defect was not altogether overcome throughout the service; the *tempo*, moreover, at which the movement was taken was decidedly too quick; the Service, however, composed for the Gloucester Festival of last year by Mr. C. H. Lloyd, received, on the whole, a very satisfactory rendering. To the work itself we have alluded already, as our readers may remember, on the occasion of its original production last year, and now that it has appeared in a printed form we purpose to speak more particularly of it in another portion of our columns; here, however, we may add that the picturesque and important bass solo in the Nunc dimittis was well interpreted by Mr. Bell, of the choir of Westminster Abbey, while the treble solo which is the feature of the Magnificat was, as at Gloucester, entrusted to a member of the St. Peter's Choir, namely, Master Carrington, to whom the Service is dedicated. Spohr's Cantata, "God, Thou art great," which filled the place

of the Anthem, was perhaps the most successful portion of the Service; the soloists were those already named, with the addition of Messrs. Sexton and Bryant for the duet "Children, pray this love to cherish." Mendelssohn's overture to "Athalia" preceded the Cantata, and at the close of the Service the War March of the Priests was played by the orchestra as an out-voluntary. Mr. W. de M. Sergison, Organist of the church, was the Conductor.

THE Worcester Musical Festival commences on Sunday afternoon, September 4, at three o'clock, with a special Service in the nave of the Cathedral. The Rev. W. J. Butler, M.A., Canon of Worcester, will preach the sermon, and the musical portion will include Attwood's Anthem "I was glad," Magnificat and Nunc dimittis by Mr. C. H. Lloyd, Organist of Gloucester Cathedral, Spohr's Cantata "God, Thou art great," and the Old Hundredth Psalm. On Tuesday morning "Elijah" will be given; on Wednesday morning a new Cantata by Mr. A. J. Caldicott, "The Widow of Nain," conducted by the composer, Beethoven's Symphony in C minor, and Handel's "Jephtha," with Mr. Arthur Sullivan's additional accompaniments; on Wednesday evening, in the Cathedral, "Engedi" (Beethoven), and Parts I. and II. of Haydn's "Creation"; on Thursday morning Cherubini's Grand Mass in D minor (No. 2), and Mendelssohn's "Hymn of Praise"; and on Friday the "Messiah." A special closing Service will take place in the nave of the Cathedral on Friday evening, when a Magnificat and Nunc dimittis composed for the Festival by the Rev. E. V. Hall, Spohr's Overture to "The Last Judgment," Handel's Anthem "The King shall rejoice," and Mozart's Anthem "O God, when Thou appearest," will be given. There will be secular Concerts at the College Hall on the evenings of Tuesday and Thursday; a special feature at the second Concert being a Cantata by Mr. A. C. Mackenzie, called "The Bride," written expressly for the Festival, and to be conducted by the composer. The principal vocalists are Madame Albani, Miss Annie Marriott, Miss Anna Williams, Miss Hilda Wilson, Madame Patey, Mr. E. Lloyd, Mr. Smith, Mr. Dyson, Mr. Maas, Mr. F. King, Mr. Millward, and Mr. Henschel. Mr. Done, as usual, conducts; Mr. C. H. Lloyd, Mus. Bac., presides at the organ; and Mr. Langdon Colborne, Mus. Bac., at the pianoforte and organ at the early morning services.

THE Royal Normal College and Academy of Music for the Blind gave an interesting Concert on the 23rd ult., at the Alexandra Palace. The programme was an ambitious one, including Bennett's "Woman of Samaria," Mendelssohn's Capriccio in B minor, Handel's "Lascia ch'io pianga," Schumann's "Die bieder Grenadiere," and other pieces by Spohr, Gounod, and Sullivan; but the excellence of the performance however fully justified the selection. The pieces named were accompanied by a complete and efficient orchestra, selected from the best London professors; and the whole of the vocal music, soli and chorus, was sung by the pupils of the College. A better performance of the "Woman of Samaria" has rarely been heard; several numbers were redemanded by the audience, who frequently gave audible expression of their satisfaction. Between the parts the blind students wrote from dictation a four-part composition with which they had no previous acquaintance, and immediately afterward sang it *at sight*, their fingers doing duty for eyes. In the second part of the programme encores and recalls were the order of the day. The Mendelssohn Capriccio was conducted by Mr. Fritz Hartvigson, and the whole of the other music by Mr. W. H. Cummings. The Concert afforded indisputable evidence that the pupils of the College are fully competent to take their places in all concert-work, whether as soloists or part-singers.

THE last Concert of the fifth series of Chamber Music, given by Messrs. Ludwig and Daubert, took place at the Royal Academy Rooms on Thursday evening, the 7th ult. The programme, richer in interest perhaps than any immediately preceding it, contained the marvellously wrought-out Quartet in C sharp minor, Op. 132 (Beethoven), the Trio for pianoforte, violin, and violoncello, in A major, Op. 26 (Bennett), and the Quartet in G major, Op. 64 (Haydn). Each of the above works had full justice accorded it, the intricate and extremely difficult Quartet

by Beethoven being given with clearness and unity of purpose. The rendering of the Trio by Bennett, however, might be said to have been attended with the greatest success. Messrs. Ludwig and Daubert, efficiently aided by Madame Frickenhaus, revealed to perfection the melodious thoughts and musicianly devices of the composer. Herr Daubert displayed his fine tone and broad phrasing in solos by Locatelli and Rameau, and Mr. Bernard Lane gave the utmost satisfaction by his artistic singing of Handel's recitative and air, "Deeper and deeper still" and "Waft her, angels." An excellent accompanist was found in Mr. J. B. Zerbini. The sixth season of these admirable Concerts will be looked forward to by many true lovers of music with pleasurable expectation and best wishes for success.

AN interesting Concert was given at the Royal Academy of Music on Wednesday, the 6th ult., when a Cantata entitled "Narcissus and Echo," by Mr. Edwin Such, was performed for the first time. The legend upon which the work is founded offers itself freely to musical purposes, and the librettist, whose name was not given in the book of words, has treated it with a fair amount of skill. The name of the composer was unfamiliar to the public, but he is evidently a thoughtful musician, having, we believe, studied under Dr. Ferdinand Hiller. He writes well for voices; and several numbers in his Cantata are graceful and melodious. The most noticeable defects are a want of variety and facility in orchestration, both of which may be the result of inexperience. This is the more probable as Mr. Such showed but little knowledge of the art of conducting in his direction of the work, and the performance suffered in consequence. But the orchestra and chorus were of good quality, and the principal vocalists, Miss Mary Davies, Miss Hope Glenn, and Mr. W. H. Cummings rendered full justice to their share of the music. "Narcissus and Echo" was followed by a short miscellaneous selection, including Gluck's Overture to "Iphigenia in Aulis," Spohr's dramatic Violin Concerto (played by Herr Ludwig), and Schumann's Chorus, "Gipsy Life."

DEAN STANLEY's funeral in Westminster Abbey, on Monday, the 25th ult., was an impressive ceremony. The Prince of Wales and other members of the Royal Family and many of the eminent men of the day attended. The musical portions of the Service were admirably rendered by a large choir formed from the regular choir of the Abbey, the Special Service choir, and members of the Chapels Royal. Croft's and Purcell's music was used, but perhaps the most striking selection was the dirge by Sir John Goss, "And the King said to all the people." More pathetic and grand music was surely never written by this composer. The solo portion was impressively given by Mr. Hilton, and the chorus, abounding as it does in delicate light and shade, was done full justice to by the excellent choir. The Dead March in "Saul" (which is cleverly engrafted on to the dirge) had a most solemn effect, being played as the body was moved from the choir to the chapel of Henry VII. The sentences at the grave were sung unaccompanied, and after the interment the choir and mourners proceeded to the nave, when Handel's Funeral Anthem "His body is buried in peace" was sung by the complete choir of about eighty voices, Dr. Bridge conducting and Mr. W. J. Winter taking his place at the organ. Beethoven's Funeral March was played as the congregation dispersed.

THE Report issued by the Rev. Thomas Helmore, Mr. Kellow J. Pye, Mr. Otto Goldschmidt, and Dr. Stainer—the judges appointed to act in the competition for the prize of £100, offered by the Madrigal Society for the best madrigal—states that out of thirty-eight compositions forwarded, four were selected for a trial performance, which was held at the Freemasons' Tavern on the 13th ult. From these four, one was chosen, which proved to be composed by Mr. Frank L. Moir. No. 16, "When as at Chloe's eyes I gaze," No. 17, "To Music," and No. 34, "O too cruel fair," however, are specially commended, and a hope is expressed that the composers of these three madrigals, as well as other competitors (some of whose compositions showed great promise) will be encouraged again to send in works for the Annual Prizes about to be established by the Madrigal Society, and by the liberality of one of its members.

WE have no desire to inquire into the causes which have led Messrs. Schulz-Curtius to separate from Mr. Franke and Herr Richter; but having in our last number mentioned that the Richter Concerts will be continued as usual next year, we think it necessary to inform our readers that the "Symphony Concerts," the prospectus of which has just been forwarded to us, although announced as the "Fourth Season," have nothing whatever to do, except in the character of the programmes, with the series of performances so ably carried on by Herr Richter. They are placed under the conductorship of Mr. Charles Hallé, and announced to commence on Monday, May 1, 1882. Beethoven's Choral Symphony, Pastoral Symphony, and Mass in D, Schubert's Symphony in C major, Schumann's "Faust," and Berlioz' "Harold" Symphony will be included in the six Concerts of the series, besides several overtures, concertos, and solos, to be played by eminent artists. The orchestra will be composed of ninety performers; and the Beethoven Choir will assist in the choral works. Mr. Otto Peiniger will direct the Choir; and negotiations are pending with Mr. August Wilhelmj as leader of the band.

AT the twenty-fifth annual Concert of the Southwark Choral Society, to commemorate the event it was decided by the members to present Mr. J. Courtney, the Conductor, and Mr. J. West, the Secretary, with some token of respect and esteem, they having originated the Society, and filled those offices since its commencement. Accordingly, on the 12th ult., at the weekly meeting for rehearsal, a handsomely engraved tea and coffee service was presented to each of these gentlemen. In making the presentation Mr. Barr, the librarian, said that the ladies and gentlemen of the Society believed in deeds, and not in words only, and asked Messrs. Courtney and West to accept these tea and coffee services, which he presented to them in the name of the Society, as showing the high estimation in which their services were held. Mr. J. Courtney and Mr. West, who were cordially greeted on rising, acknowledged the gift in suitable terms. An appropriate inscription was engraved on each service.

THE annual business meeting of the Tonic Sol-fa College was held on Saturday, at the Aldersgate Street Rooms, Mr. J. S. Curwen presiding. The Report, read by Mr. R. Griffiths, the Secretary, stated that the total receipts for the year were £1,201 11s. 2d., and the total expenses £1,114 15s. 8d. The work of the year had been heavy and increasing, and the movement was proved to be growing in extent and in public appreciation. A total of 11,237 certificates in musical knowledge had been granted. The Chairman welcomed the severe criticism to which the system, on account of its success, was now being subjected, and hoped they would go on to perfect themselves as teachers and as artists, and continue the popular musical education which they had begun. Mr. A. J. Ellis, F.R.S., said the system was not only popularly successful, but scientifically true. Several other addresses were also delivered.

THE Kilburn Musical Association concluded its third season on Tuesday, the 5th ult., at the Kilburn Town Hall, with an excellent performance of "Judas Maccabæus." The high reputation of the choir was fully sustained, the music being rendered in a manner which reflected the greatest credit on the members and their conductor. The solo vocalists were Mdle. Enequist, Mdle. Wennberg, Miss Allitsen, and Messrs. Ben Davies, Dunman, and Walter F. Clare, all of whom were very successful, the frequent encores testifying to the effect produced on the audience. Miss Gollnick presided at the piano, and Mr. Hugo Beyer at the harmonium. The zealous and indefatigable Conductor, Mr. Adolph Gollnick, received at the close of the performance a suitable ovation on thus ending a very successful season.

ON the 13th ult. the members of the Birkbeck Violin Class presented their tutor, Mr. W. Fitzhenry, with an address signed by the members, and a silver salver with an inscription. Mr. Fitzhenry, in thanking the Class, said it was always his aim to bring them to as high a standard of efficiency as possible. About eighty members were present.

A SERVICE of Sacred Music was given by the members of the Marylebone Presbyterian Church Choral Society on Friday evening, the 22nd ult, the Rev. Donald Fraser, D.D., pastor, presiding. The first part of the programme was miscellaneous; the second part being a selection from "Judas Maccabæus." The singing of the choir, which has only recently been formed, reflected credit on its Conductor, Mr. Sinclair Dunn. The soloists were Miss Ella Hall (mezzo-soprano), National Training School; Miss Effie Clements (soprano); Miss Rose Dafforne (contralto); Mr. Sinclair Dunn (tenor); and Mr. Frank May (bass); students at the Royal Academy of Music. The accompanists were Mr. W. G. Wood, F.C.O., and Mr. Cecil Goodall, R.A.M. There was a large and appreciative audience.

MISS FRANCES SMITH gave a morning Concert at Harley Street on June 23, which was fully and fashionably attended. The young artist, who we believe is still pursuing her studies at the Royal Academy of Music, displayed her skill as a pianist in Chopin's Ballade in G minor, a charming duet by Otto Goldschmidt for two pianos (assisted by Mr. J. C. Forrester) and in several other pieces; the delicacy and refinement of her playing and vigorous touch securing the sympathetic attention of her audience. The vocalists were Madame Marie Klanwell, Miss Clara Samuël, Madame Mudie-Bolingbroke, and Mr. W. H. Cummings. Messrs. Ralph and Oberthur performed solos on their respective instruments, and the Concert was conducted by Mr. Arthur O'Leary.

THE following were the successful candidates in the recent examinations for musical diplomas of Trinity College, London: Licentiate—Louise Dickes, London; Harry Thornton Jewson, Trinity College. Associate—Alice Maria Buckley, Carmarthen; William Henry Cross, Liverpool; William Anstey Dyer, Daventry; Dawson Crisp Wilson Ewer, King's Lynn; Eleanor Mercy Jones, Leeds; Julia Nash, Canterbury; Richard Frederic Tyler, Trinity College; Edwin Walker, Chapel-en-le-Frith; James William Wallis, Trinity College; Mary York, Trinity College. The examiners were A. E. Dyer, Mus.D., Sir George Elvey, Mus.D., James Keene, F.R.C.S., C. Hubert H. Parry, M.A., Mus.B., A. L. Peace, Mus.D., W. H. Sangster, Mus.D., and D. J. Wood, Mus.B.

THE prospectus of the Stockport Musical Society announces for its second season, 1881-2, four Concerts, to be held in the Armoury, Greek Street, commencing on Wednesday, October 26. There will be an efficient orchestra, selected from the bands of Messrs. Hallé and De Jong, and a choir numbering 100 voices. The first and third concerts will be miscellaneous; at the second the "Messiah" will be given, and at the fourth Mendelssohn's "Hymn of Praise" and Rossini's "Stabat Mater." At the miscellaneous concerts the solo instrumentalists engaged are Mr. Charles Hallé (pianoforte) and Madame Norman-Néruda (violin); and the vocalists Miss Catherine Penna and Miss Catherine Pickering. The Director and Conductor is Mr. Joseph Bradley, Mus. Bac.

THE scheme of handing over the interests of Italian Opera to a company, which has for some time been talked about, has now taken form. The Royal Italian Opera and Her Majesty's Theatre are to be united, and Mr. Ernest Gye undertakes the management for the company in London, whilst Mr. Mapleson acts in the same capacity in the United States for a period of ten years. As Mr. Gye is said to have proved to the Directors that a net income of £40,000 per annum may be fairly expected to be realised it need scarcely be said that, commercially speaking, the speculation promises well. Its effect upon art we can scarcely yet foresee.

THE Annual Service of the Bishop of London's Fund was held in St. Paul's Cathedral on Tuesday afternoon, the 5th ult. The setting chosen for the Magnificat and Nunc dimittis was the well-known one by Gounod composed some years since for All Saints' Church, Margaret Street; the Anthem was Dr. Ferdinand Hiller's 125th Psalm, "All they that trust in Thee, Lord," and at the conclusion of the Service the "Hallelujah" Chorus was sung. A sermon on behalf of the Fund was preached by the Bishop of Bedford, and Dr. Stainer presided at the organ.

THE Grosvenor Choral Society, at its last monthly Concert at the Grosvenor Hall, on the 22nd ult., gave a performance of Hofmann's Dramatic Cantata, "The Legend of the Fair Melusina." Despite a rather smaller attendance of the choir than usual, ample justice was done to the choruses. The solos were very efficiently rendered by Miss Hélène Grieffenhagen, Miss Lizzie Turner, Messrs. W. Lloyd and Thurley Beale. Miss Florence Hartley accompanied at the pianoforte, and Mr. D. Woodhouse at the harmonium, with their usual ability. In the second part a miscellaneous selection was given. The Concert was conducted by Mr. G. R. Egerton.

A FASHIONABLE and numerous company assembled on the 4th ult. at the invitation of Mrs. R. H. Wyatt, Grosvenor Place, to hear Reinecke's "Little Rosebud" given by the South Kensington Ladies' Choir, under the direction of Mrs. Arthur O'Leary. The choral numbers, which are by no means easy, were noticeable for purity of intonation and precision. Particular mention must also be made of Mrs. Bramwell Davis, Miss Brinton, Miss Park, Miss O'Leary, Miss M. Wyatt, and Mrs. Lea, whose soli contributed much to the enjoyment of the evening.

THE excellent Concerts established at Eastbourne by Mr. Julian Adams were resumed on the 11th ult. with every prospect of a successful season. The programme was a high-class one, comprising a Symphony of Haydn, a selection from "Faust," Overture, "Rienzi," and Mackenzie's "Rhapsodie Ecossaise," besides vocal soli by Miss Clara Perry. The composition of the band is very good, and Mr. Adams conducted with his usual skill and energy.

THE Annual Festival Service of the Lay Helpers' Association in Westminster Abbey took place this year on Tuesday evening, June 28. The Service was C. E. Miller's setting in A, the Anthem being "It is a good thing to give thanks," by Dr. Bridge, who presided at the organ. Mr. W. S. Hoyte, Choirmaster of the Association, conducted.

Mdlle. DORF-DESIGNES gave a very successful morning Concert at 81, Queen's Gate, on the 14th ult., before a numerous and very fashionable audience. The talented singer was assisted by Mdlle. Avigliana, Miss Bertha Foresta, the Misses Layton, and Messrs. Power, Law, De Lara, Thorndike, Hollman, Oberthur and Mattei.

MR. JOHN C. WARD has been awarded a medal by the Commissioners of the International Exhibition at Paris, 1878, in recognition of his services rendered as Organist at the Concerts given at the Trocadéro by Mr. Henry Leslie's Choir.

THE Annual Prize given by the Noblemen and Gentlemen's Catch Club was, on the 22nd ult., awarded to Mr. Montem Smith for a glee for five voices, entitled "At the dawn of life's day."

MR. FRANK BRADLEY, Organist of St. John the Evangelist, Wilton Road, has been engaged to play at the English Church, Avenue d'Antin, Paris, and to give recitals on the fine organ for six weeks.

REVIEWS.

The Rudiments of the Theory of Music. Designed for the use of pupil-teachers and students in Training Colleges. By H. A. Bamford.

[John Heywood, Manchester and London.]

THE preface to this book might be cut out and transferred to any work of a similar kind published since music became a subject seriously studied. It commences thus: "Numerous as the elementary text-books on the Theory of Music undoubtedly are, the need for a simple and concise hand-book, sufficiently comprehensive for students in training colleges, has been felt for some time. This book is intended to supply that want." Presuming that this want were really felt, we have nothing whatever to say against Mr. Bamford's attempt to supply it; but if the author were to have as many works on the "Rudiments of the Theory of Music" pass through his hands as we have, we can scarcely believe that he would find it

necessary to add another to the store. Without stopping to discuss the propriety of declaring that this is a treatise on the "Theory of Music," seeing that it only treats of the elements of the art, we may say that we have carefully gone through every chapter, and have much pleasure in testifying that, with very few exceptions, we can scarcely imagine that the several subjects can possibly be explained more clearly. These exceptions let us at once draw attention to. In the first place, although Mr. Bamford errs in good company, we cannot but believe that it would be just as sensible to call a *leaf* a *leave*, as to call a *staff* a *stave*; and as this book is intended for young people, these matters are worth consideration. Then we are at a loss to understand what can be meant by saying that the G and F clefs are "sometimes called the treble and bass clefs respectively," sometimes they are *never* called so save when the former is placed upon the second, and the latter upon the fourth line of the staff. We must also point out that in the table of time signatures the simple time from which the compounds 12-4 and 12-16 are derived do not appear, so that the student is left in doubt as to where four dotted minims or four dotted quavers can come from. Assuming that in another edition this subject may receive attention, it may also be well to suggest that 2-8 and 6-16 may be added to the dupe times; for certainly, although the former time is not much used, the latter will be met with in music constantly played, even by students. In the next place we cannot agree with our author that "the sharps or flats placed at the commencement of a musical composition are called the *key signature*, because they tell us in what key that piece of music is written." The key signature can only tell us that the piece is in one of two keys; and we do not believe it good to fix in the mind of a student that the major is the normal scale, so that he may afterwards be induced to think that the minor is a tolerated departure from it. As we have already said, apart from the trifling objections we have raised, the book is well and clearly written throughout; a good feature being the list of questions upon the matter contained in each chapter, which are supposed to be satisfactorily answered before proceeding further.

Concertstück for Pianoforte and Orchestra. By Walter Macfarren. [Stanley Lucas, Weber and Co.]

THIS work was written especially for Miss Kuhe, and played by her with much success at Herr Kuhe's Brighton Festival in February last. In this age of pianoforte "virtuosity" it is quite refreshing to meet with a composition so pure in writing, and yet so admirably suited to display the legitimate powers both of the executant and the instrument; and we have every hope that the number of artists who can appreciate such sound workmanship is sufficiently large to ensure a wide acceptance of Mr. Macfarren's Concert-piece. It is almost unnecessary to say that the orchestral accompaniments are indispensable for the due realisation of the composer's intention; but a very good idea of the effect of the piece can be obtained, at least by the performer, from the pianoforte part, with the essential indications of the score which accompany it. The strikingly melodious subject in E minor, with which, after a brief introduction for the pianoforte, the composition opens, is a great relief to the ear after the impulsive and pretentious themes with which those who condescend to marked themes at all excite the wonder, if not the admiration, of our audiences; and the judicious changes of key and variety in the character of the passages are commendable points in a work which reflects faithfully the day when the worth of music was estimated rather by its beauty than its difficulty. We trust shortly to hear a piece so admirably adapted for concert-room performance under the fingers of one of our many excellent pianists in the metropolis; and meantime commend it to the notice of those amateurs who are desirous of testing their powers in a classical work from a modern writer.

The Bicycle Sonata. For the Pianoforte. By Stanislaus Elliott. [Duncan Davison and Co.]

THE author of this Sonata, in defence of the design of his work, reminds us that "the greatest classical composers have now and then employed their powers in depicting grotesque and comical scenes and actions"; and

continues thus: "In the sister art of painting, the greatest men have depicted subjects calculated to affect our sense of the ridiculous, and this, too, in true artistic form, and without ever descending to the level of the commonplace or trashy—why then should not music artists do the same?" The fact that classical composers have depicted "grotesque and comical scenes" is indisputable; but it must be remembered that these works have merely represented "scenes"; and that all the minute details of these scenes have not been described in equally minute passages, over each of which the meaning intended to be conveyed is written. In the "sister art of painting" we find no analogy; for there the subjects daily around us are tangibly painted for all to look upon; whilst in music, as only the ideas called up by these objects can be indicated, many a phrase becomes not ludicrous, unless the composer tells us that we are to laugh. Take for example the Sonata before us. Can the continuation of a passage formed upon the chord of B flat major suggest "Mind the ditch!"—when we are told that the commencement of it means "Pride comes before a fall"? Or, without the words being before us, could we form the remotest idea, after an arpeggio of semiquavers, representing a "collision" and a "squabble," that divided chords of the 6-4 and 5-3 on the dominant meant "A tip to the driver"? There can be no doubt that "programme music," even on a much broader principle, has done very much to degrade the art; and although, therefore, we freely accord warm praise to Mr. Elliott for his Sonata as abstract music, we shall much regret if the encouragement he receives should embolden him to make a second venture in the path he has chosen.

Bourrée for the Pianoforte. By Edwin M. Lott.
[Ashdown and Parry.]

NOTWITHSTANDING the multitudes of Bourrées, Sarabandes, Gavottes, and other antiquated dance-tunes written in humble imitation of those supplied by the old masters, there is always room for any which are really good of their kind, not only because the melodious subject necessitated by the character of the piece interests the listeners, but because the quaint harmonies and good solid passages for both hands render them useful exercises for the student. Mr. Lott has evidently intended his contribution to our rapidly increasing store of such compositions especially for young players, and may be cordially commended for the manner in which he has performed his task. The theme in C major is bold and effective; and the second subject, in A minor, has some good points of imitation. The harmonies are so well considered, and the part-writing generally so musicianlike, that we are sorry Mr. Lott should have given us the two fifths (bar 11, p. 3), which he has carefully avoided by doubling the fifth on the dominant when the passage occurs on the first page, in G major; the substitution of the seventh for the octave would at once remove this defect.

Eleven Part-songs for First and Second Trebles. (Ladies' or Boys' Voices.) Words by Ed. Oxenford. Composed by Franz Abt. [Patey and Willis.]

ABT'S songs are always graceful; and although it may perhaps be said that he writes almost too much for his fame, there is an artistic feeling about his vocal pieces, and they are so well suited for the voice, that he may be tolerably certain, however often he appears, of receiving a cordial greeting from amateurs. It is of course difficult for a composer who is so constantly producing works in one style to avoid repeating himself, and certainly in these Part-songs we encounter many familiar phrases; but, considering that they are always melodious, and never commonplace, such reminiscences are by no means unwelcome. From the eleven Part-songs we may select for especial praise: No. 1, "Vesper-bells are ringing," a simple but effective theme, agreeably harmonised; No. 4, "The Woods in Spring," both words and music of which are admirably adapted for young people; No. 6, "Autumn Leaves," containing some effective changes of rhythm; and No. 10, "Spring's Return," a brief but extremely tuneful song, which cannot fail to become a favourite. It is a pity that the accompaniments, which are absolutely essential to these pieces, should have been

printed in such small notes; and in a second edition it would be good, we think, to remedy this defect. We must not omit to mention that the words of all the songs are in every respect suited for their intended purpose, a merit which cannot be too strongly commended.

Fifteen Melodies of Schubert. Transcribed for the Pianoforte by Stephen Heller. [Forsyth Brothers.]

THE arrangement of a song for the pianoforte is by no means an easy matter, and it is good, therefore, to find that so accomplished an artist as Stephen Heller has devoted himself to the task, for he has thus not only furnished us with some really excellent pieces, but has helped to spread a knowledge of some of the best songs of one of the best song-writers. Of course all the vocal pieces here selected do not lend themselves equally well to this treatment, but those which are comparatively ineffective are quite the exception; and we should decidedly recommend pianists, who can both sing and accompany with their fingers, to possess themselves of the entire set. No. 1, "Hedge Roses" (we give the English titles), is extremely good, the crossing of hands in the accompaniment at the commencement being a noticeable point. No. 4, "Wandering," is most ingeniously transcribed, both melody and accompaniment being clearly defined throughout; and, although requiring well-trained fingers, thoroughly within the reach of moderately advanced players. In No. 5, "Halt by the Brook," the semiquaver accompaniment is effectively woven in with the voice part; and in No. 6, "The Butterfly," decidedly the most popular of the set, the left hand is, in the latter portion of the piece, an important element in the realisation of Schubert's fanciful accompaniment. No. 9, "By the Lake," apart from its melodious beauty, is an excellent study for *legato* playing; No. 12, "The Hurdy-Gurdy Player," is full of character, and may be mentioned also as one of the easiest of the selection; and No. 15, "Spirit Dance," although difficult to present at all faithfully in a pianoforte transcription, is extremely attractive, and will probably become a favourite. Mr. Charles Hallé, who has edited and fingered these pieces, is doing good service to the art by searching for and reproducing in such careful style so many works of the past and present age by composers whose names are guarantees of their worth, as it is no use talking to amateurs about the weakness of the compositions they play unless the strong ones are constantly placed before them.

The Seed and the Thought. Song. Words (from *Cassell's Family Magazine*) by Alexander Lamont. Music by Edmund H. Turpin. [Weekes and Co.]

MR. LAMONT'S excellent verses have here received a most appropriate setting, the music indeed being of so high an order as to separate the song at once from the crowd of compositions of a similar character daily issued and daily sent for review. A quiet theme in A minor, most artistically accompanied, is succeeded by a burst in the tonic major so thoroughly sympathetic with the words as to convince us that poet and composer have thought with one mind. The close in B minor, immediately before that in A major, at the conclusion of the song, strikes the ear as somewhat out of keeping with the general design of the composition; but beyond this we have not a word to say against, and very much more than we have said in favour of, a song which should enhance the already high reputation of its composer.

Never, O Love, till for ever. Words by Louisa Gray. Music by Sir Julius Benedict. [Duncan Davison and Co.]

ANYTHING from the pen of the composer of this song is certain at least to have that charm of artistic treatment which would ensure it a welcome; but both words and music of the composition before us will especially commend it to the attention of those vocalists who can sufficiently command the upper A flat—and even B flat—to give it due effect. The song is also published a minor third lower; but the melody seems to demand the soprano voice, for which we imagine it was originally written. The accompaniment, without being in any part obtrusive, is full of character.

Romance in F. Quartet for Voice, Violin, Violoncello, and Pianoforte. By "Shah." [J. McDowell and Co.]

THE "Musical Dictionary" informs us that a Quartet is a "composition for four performers"; and as the work before us fulfils these conditions, it is doubtless a Quartet. Yet we cannot but think that as custom only sanctions the use of similar titles in literature when high-class work is at least attempted—so that, for example, "Old Mother Hubbard" would not be issued as a "Poem"—if amateurs will write and publish such effusions as that forwarded to us by "Shah," they should modestly prepare us in the title-page for the childish musical prattle which we are to expect. The "Romance" under notice consists of forty-eight bars in F minor, and forty-one bars in F major, and there are only two chords—tonic and dominant—throughout. The melody is of the most commonplace kind; there is not the slightest attempt at writing in any of the instrumental parts, and the voice at the conclusion holds on the last syllable of the word "pe-rish" for six bars. In the interest of art we counsel the anonymous composer of this piece to pause before he again commits his thoughts to the engraver; and, in our own interest, if he will insist upon publishing, we earnestly request him not to send us a copy of his work for review.

The Moon shines o'er the lake, love. Serenade. Words by Lewis Mansel Thornton. Composed by Charles Henry Shepherd, A.R.A.M.

[A. Hirschman and Co., Newcastle-on-Tyne.]

WE have on several occasions spoken in high terms of Mr. Shepherd's vocal compositions; and although the Serenade before us has scarcely the marked character observable in most of his former works, it is melodious and skilfully harmonised. The return to the original subject, after the unexpected change of key, is a point of interest; and a good tenor singer may make the song extremely effective.

Vittoria. Air. Composed by Carissimi. Arranged for the Pianoforte by Claudius H. Couldery.

[Lamborn Cock.]

THESE transcriptions of airs by eminent composers are excellent studies to place before amateurs, provided they are not tortured into that "brilliance" beneath which they are usually buried. Mr. Couldery has performed his task fairly well, contenting himself with those conventional arpeggios without which no modern "arrangement" seems complete; and the piece may be conscientiously recommended, not only for the intrinsic beauty of the melody, but as a good exercise for expressive *legato* playing.

Sempre Lei! Romanza. Parole di Cesare Oliva.

Ne tu peccih mo faie? Canzone. Parole di E. Bonadia.

Musica di L. Denza.

[Ricordi.]

THE composer of these two refined songs has undoubted talent for melody, as well as for the due expression of words. Both are decisively written in the Italian school, and little attempt is made in the pianoforte part beyond the sympathetic accompaniment of the voice. Of the two we prefer the first, "*Sempre Lei*," which, commencing in F major, passes with good effect into the tonic minor with a graceful figure in the accompaniment, and returns to the original key, the pianoforte part moving towards the end of the song in semiquavers. The second is somewhat more laboured in the melody, but it has many good points, and might, we think, be made effective by an efficient Italian vocalist, or at least one who has caught the true Italian pronunciation.

Un Mattino d'Amore. Duetto. Poetry by L'Avvocato Enrico Lemmi. Composed by P. D. Guglielmo.

[Duncan Davison and Co.]

SIGNOR GUGLIELMO here presents us with a charming Duetto, which should command the attention of vocalists in search of music to please a mixed audience, without presenting any difficulties to the executants. It is modelled on the received Italian style—a melodious theme, harmonised in thirds and sixths—and is quite as good as many duets which have gained much favour in the conventional fashionable operas.

Offertorium. No 2 of Twelve Original Compositions for the Organ. By H. J. Stark. [William Reeves.]

THE performance of this Offertorium produces feelings of a very mixed character. The first subject is in every way excellent—as for the one in E flat, all we can say is, that we know many waltzes less secular and quite as fitted for a place during or after a church service.

FOREIGN NOTES.

THE prospective *répertoire* of the Imperial Opera of Vienna for the coming season will include the following interesting revivals, viz., Spontini's "*La Vestale*," Gluck's "*Orpheus*," and "*Iphigenia in Tauris*," Schubert's "*Alphonso and Estrella*," Lortzing's "*Undine*," &c. Boito's "*Meisiofele*" is likewise to be produced for the first time during next winter. Regarding the activity displayed by the Imperial establishment in question during the past season, we extract the following statistical details from the *Musik Welt*, according to which, out of 284 representations, Verdi's operas occupied 37, Wagner's 35, Meyerbeer's 33, Donizetti's 22, Mozart's 22, Rossini's 21, Gounod's 19, Weber's 11, Bellini's 9, Bizet's 8 evenings respectively. The remaining performances consisted of Gluck's "*Der betrogene Kadi*," Beethoven's "*Fidelio*," and operas by Cherubini, Boieldieu, Halévy, Marschner, Schubert, Delibes, Brüll, and others.

A new cantata by Herr Brambach has achieved a great success on its first performance at the recent Festival of the "*Rheinische Sängerbund*," held at Coblenz. The work is entitled "*Prometheus*," and is written for male chorus, with vocal solos and orchestra.

The *Neue Freie Presse* of Vienna has just published an interesting and characteristic correspondence between Richard Wagner and the late Carl Herbeck (then Orchestral Director of the Vienna Opera) touching chiefly upon topics in connection with the performance of "*Lohengrin*," "*Tannhäuser*," and "*Die Meistersinger*." In his letters the reformer shows himself, as usual, extremely self-conscious, uncompromising, and irritable to a degree; Herbeck, on the other hand, contriving with admirable tact and good feeling to steer clear of the Scylla and Charybdis of the master's peculiarities.

M. Weckerlin, the librarian of the Paris Conservatoire, has made an interesting discovery in the library of that institution. Between the covers of a long-forgotten portfolio he found the original edition of the first published work by Mozart, bearing the title: "*Sonates pour le clavecin, qui peuvent se jouer avec l'accompagnement de violon, dédiées à Madame Victoire de France, par J. G. Wolfgang Mozart, de Salzbourg, âgé de sept ans. Œuvre première gravée, par Mme. Vendôme, ci-devant rue Saint-Jacques, à présent rue Saint-Honoré, à Paris, aux adresses ordinaires.*" The copy in question is, moreover, the identical one which the child-composer presented to Madame Victoire (daughter of Louis XV.), being richly bound, and bearing a high-flown dedicatory inscription in French in the composer's handwriting.

The famous Leipzig Gewandhaus was founded in the year 1481, and was endowed three hundred years later, in 1781 (at the instance of Herr Müller, then burgomaster of the town), with its concert-hall, where the first musical performance took place on November 21 in the same year. The ancient institution will thus celebrate in November next a centenary of twofold interest and significance.

Herr Max Staegemann, of Königsberg, has accepted the post of Director at the Leipzig Stadt-Theater.

Heinrich Hofmann has just completed a new Opera, "*Wilhelm von Oranien*," to which Roderich Fels has written the libretto.

We read in the *Neue Zeitschrift für Musik*: "Fresh activity is just now being displayed at the Bayreuth Theatre, where Herr Brand, the Technical Director of the Hoftheater at Darmstadt, is engaged, with the assistance of a goodly number of workmen, upon the scenic mounting of '*Parsifal*.' This can be no mean undertaking, since Wagner has in this, probably his most peculiar work as far as its poetry is concerned, given the reins to his imagination even to the verge of possibility. Thus, for instance, at one juncture of the drama everything on the stage is

required completely to disappear in the open scene. It will take some time before the necessary alterations of the Bayreuth stage can be completed."

An international competition of Choral Singing is announced to take place at Ghent, Belgium, next month.

Dr. Günther, of Leipzig, has been nominated Presiding Director of the Conservatorium, in the room of the late Conrad Schleinitz.

A Scandinavian select orchestra, under the direction of Herr Balduin Dahl, proposes to give a series of concerts in Germany during the coming autumn, when Scandinavian National Music will be chiefly represented in the programmes.

Weber's "Freischütz," that specifically German of all German operas, reached the sixtieth anniversary of its first performance on June 18 last. The work, it is scarcely necessary to remind our readers, was brought out by the Royal Theatre of Berlin in 1821, where, upon its 200th representation (in 1840), it had realised the sum of nearly 94,000 thalers (£14,000), to the exchequer of that institution. At Paris, where "Freischütz" was at first produced in a most mutilated condition as "Robin des Bois," that opera reached its 670th representation upon various stages of the capital in July of last year. The popularity enjoyed by Weber's work in England, especially during the second decade of the present century, is well known to the readers of this journal. Some interesting details with regard to the first production of "Freischütz" in London will however, we understand, be furnished in a supplementary volume to Professor Jahn's monumental work on the composer, entitled "Carl Maria von Weber in seinen Werken."

A cyclus of Weber's operas will be performed during next season at the Leipzig Stadt-Theater, on which occasion the master's last operatic work, "Oberon," will be performed for the first time here with the added recitatives of Herr Willner.

Herr Xaver Scharwenka will, it is rumoured, shortly open an academy of music at Berlin, for which the services of several eminent professors have already been secured.

During the latter part of the present month a series of competitive choral performances is announced to take place at Wiesbaden, in which over forty choral societies from various parts of Germany will take part.

We cannot withhold from our readers the following *curiosum*, extracted from a recent number of the Berlin *Musik Welt*. The journal in question says: "One of our great (perhaps our greatest) pianists was presented, during his late *tournee* through Switzerland, with the customary 'Gewerbeschein' (legitimation of craft) of the Canton le Valais, the tenor of which runs as follows: 'Legitimation for strolling handicraftsmen and artists.—The Financial Department grants permission to Mr. — to pursue, for one month, his industry as pianist.' Follows the personal description of the individual, with the reminder that 'the bearer of this paper must be prepared, at any time, to show the same to a police officer whenever asked for.' At the foot of this formidable document the qualifications of the 'strolling artist' are more particularly specified, viz:—

'Artistes ambulants.

Comédiens, Chanteurs, Musiciens, Photographes, Ecuyers, Danseurs de corde, Escamoteurs, &c.; ainsi que Panoramas, Ménageries et autres exhibitions d'art et de curiosités naturelles, 30 francs par mois, plus 1 franc pour le timbre.'

The possessor of the 'Gewerbeschein' is, moreover, enjoined to have it *viséd*, before every performance, at the local police-office (cost, twenty-five centimes), not to mention numerous other minor regulations of a similar nature."

Herr Otto Devrient has just completed an adaptation for the German stage (based upon Schlegel's translation) of Calderon's drama "Circe," to which Herr Ed. Lassen will supply the incidental music called for by the Spanish dramatist. The interesting novelty will, it is expected, be produced at the Weimar Hof-Theater in November next.

A Viennese journal publishes the following anecdote of Beethoven, related by Herr B. Neumann, who had it from Pleyel, the well-known pianoforte virtuoso and an eye-witness of the occurrence. "One day," the story runs, "a grand concert had been announced at Vienna, the chief attraction of which was to be the appearance at the pianoforte of the great Beethoven. The master came, sat down before the instrument, and after striking a few chords, and

producing a few modulations, abruptly left the room, slightly bowing to the audience. The public was, of course, greatly disappointed, and the whole town was full of talk about the failure of the concert. On visiting Beethoven the following day, Pleyel was received by the master with these words: 'Were you at the concert yesterday? The fools!—they fancy one is always disposed to improvise. I had arrived there with the best of intentions, but I soon found it was useless, and so I gave it up.' During this conversation Beethoven had been sitting at the pianoforte, his fingers grasping the keys mechanically. Suddenly the visitor found himself absorbed in a stream of melody; the music of the spheres visited his ear. Beethoven had become unconscious of his friend's presence, and, his face glowing with inspiration, the Titan sat at the pianoforte carried away by his genius."

Franz Liszt has been confined to his room for a week in consequence of a fall he recently sustained at Weimar, but is now recovered. The veteran *maestro* will remain at the town mentioned until the end of this month, after which he will pay his usual annual visit to Rome. A performance of his "Saint Elizabeth," with scenic illustrations, will take place in October next at Weimar, in celebration of the composer's seventieth birthday.

Camille Saint-Saëns is engaged upon the composition of a Symphony to be produced on the occasion of the inauguration of a statue shortly to be erected to Victor Hugo at Paris.

According to the *Guide Musical* of Bruxelles, Henri Vieuxtemps has left a number of unpublished compositions, among which may be specially mentioned three violin Concertos, a string Quartet, an Opera entitled "Jeanne de Messine," and numerous solo pieces for the violin. The mortal remains of the great artist will be claimed by the authorities of Verviers, his birthplace, for the purpose of being interred in their native soil.

The following resolutions, as regards orchestral reform, have been adopted by the Congress of Italian Musicians recently held at Milan, viz., the introduction of *four-stringed* contrabassi, while retaining a certain number of three-stringed instruments of the same calibre; the obligatory practice of pupils on the simple cornet, in lieu of the *cornet-à-pistons*; the obligatory practice of pupils on the *E-flat trumpet* in place of the *cornet-à-pistons*, for orchestral purposes; the introduction of the *trombone* of various range; the adoption of the French normal *diapason*.

Another setting to music of "Il Barbiere di Siviglia" is announced in Italian papers, Signor Bianchi, of Bologna, being the composer.

Léon Escudier, founder and *chef-rédacteur* of the well-known Paris journal, *L'Art Musical*, died on June 22, at the French capital, aged sixty-five. M. Escudier, in 1876, undertook the management—precarious at all times—of the Théâtre-Italien, which he retained for two years, during which period Verdi's "Aida" was introduced for the first time to Paris audiences with great success. But the undertaking, on the whole, proved a decided financial failure, and ever since then M. Escudier's health is said to have declined. The deceased also published, in conjunction with his brother Marie, several biographical works on music and musicians.

We subjoin, as usual, the programmes of concerts* recently given at some of the leading institutions abroad:—

Paris.—Fête Nationale at the Cirque d'Hiver (July 14): Overture, "Carnaval de Venise" (A. Thomas); Air de ballet, "Reine de Saba" (Gounod); Marche Tzigane (E. Reyser); Sevillana (Massenet); Danse macabre (C. Saint-Saëns); Intermezzo (A. Holmes); Concerto characteristic for violin (T. Brink); Overture, "Le Roi d'Ys" (Lalo); Sérénade Hongroise (Joncières); Kermesse (B. Goddard); Valse and Pizzicato from "Sylvia" (L. Delibes); Carnaval (Guiraud). Orchestral Director, M. Paderloup.

Leipzig.—At St. Thomas's Church (July 2): Motett for five-part choir, "In den Armen dein" (Melchior Frank); Credo from Mass, No. 1 (E. F. Richter); July 16: Motett, "Singet dem Herrn," for eight voices (W. Bargiehl); "Ersehntes Ruthenthal" (Mendelssohn).

Dresden.—Pupils' Concert at the Conservatorium (June 18): Quintet for wind instruments, Op. 124 (Briccialdi); Sonata, Op. 26 (Beethoven); Cavatine from "Das Nachtlager von Granada" (Kreutzer); Violin Concerto in G minor (Bruch); Carnaval (Schumann); Air from "Mitrane" (Rossi); Variations for two pianofortes (Volkmann). June 21: Sérénade for strings, No. 3 (Volkmann); "Sommerabend auf dem Lande," Op. 55 (Gade); Sarabande and Gigue for violin (Bach); Symphony in G (Haydn).

* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

CORRESPONDENCE.

MUSIC IN THE UNITED STATES OF COLOMBIA.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—You permitted me in THE MUSICAL TIMES for September, 1877, to give a translation of a bill submitted to the legislature of this far-off republic for the increase of the salary of Señor Ponce de Leon as director of a military band at Bogotá. I regret to say I fear the bill was shelved in the subsequent stages, and that Señor Ponce did not get his rise.

On looking through a file of papers lately arrived, I find two decrees which are of interest, as showing a desire on the part of Colombia to wake up in musical matters. The first is: A decree offering prizes for painting and musical compositions, the latter to be in the form of a symphony on "one or more of our national airs"—1st prize, \$150; 2nd prize, a silver medal. The preamble recites that several eminent artists as well as musical composers propose to present their works for solemn exhibition at the coming national anniversary, and to render that festival worthy of the recollections it evokes. The President decrees that the competition appointed by decree of April 12 shall be enlarged as follows; &c. It would appear from this that the said eminent artists and composers had felt rather slighted at the omission of their respective professions from the competition in question. A jury of three is appointed to adjudicate on the compositions offered. The preamble to the second decree recites that:—

"Whereas almost all cultivated nations have a national anthem as well known and characteristic and as dear to them as their flag, and which, by the powerful social influence of music and poetry and by its hallowed remembrances, unites its citizens in the bonds of fraternity, and stimulates them in days of trial, either in leading them to victory against foreign enemies, or in keeping them united and persevering in their time of trouble, and thus serves as a national rallying-point;

"And whereas Colombia has no such anthem, so chosen by all her sons;

"And whereas, therefore, it is the duty of the Government to do all in its power to develop the saving spirit of national unity and fraternity among its citizens;

"And whereas, among sundry prizes offered to stimulate the various branches of science, art and industry, no special invitation has been given to music and poetry in combination, on which, in a great measure, the realization of this idea depends;

"The President decrees the appointment of a Commission to investigate—Firstly, whether there exists a hymn which merits the name of national anthem; and secondly, to choose one from such as may be submitted in competition for the prizes offered on the following conditions. The prizes will be:—

	1st Prize.	2nd Prize.
"To the author of the best words ..	\$150	\$75
"To the composer of the best music ..	\$150	\$75
Or of both combined	\$250	\$150

The compositions must be original, and within the natural compass of all voices, although one or two verses may be of more extended compass. The words must contain no offence to Spain, 'our mother country,' with whom a cordial treaty of peace and amity has just been concluded. The hymn should be preferably of historic character, and syllabic in construction."

Out of the materials obtained the Committee will be enabled to form a collection of national music, the profit on which is to go to the families of the heroes and victims of the War of Independence. Fifty copies are to be given to the author of each piece.

The Commission may, at their discretion, form a hymn composed of sundry strophes taken from any of the poems submitted, in this case apportioning to each competitor his due share of the award.

The Commission is to consist of seven members, who are empowered to withhold the prizes should the compositions be of insufficient merit. They are authorised to spend

\$100 in the trial of the music, and are to report their decision on July 20.

Let us hope these efforts may be crowned with success, and that Colombia may soon be in possession of an anthem which will lead her to better things, although the simple mind may be excused for doubting the efficacy of the means proposed.—Yours truly

C. B.

London, July 18, 1881.

ENGLISH COMPOSERS AND THEIR CLAIMS, PAST AND PRESENT.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The admirable letter of Mr. Archer Gurney, in your June number, should afford matter for reflection to all thinking musicians. There is undoubtedly great neglect of native composers, although signs are not wanting of promise of better things—take the forthcoming Norwich Festival for one. To the list of Mr. Gurney other names might be added. The music of Cipriani Potter, according to contemporary notices, must have been of a high order of merit: how comes it that we never hear any in the present day? Gloomy as the picture may look, there are aspects which afford some hope. Music of the first order can never be annihilated; fashion may cast it aside for a time, but sooner or later it will be revived. Looking at the subject broadly, every nation may be said to have treated its greatest composers with more or less neglect during their lives, and left to posterity the task of justly appreciating their works. In many cases it is impossible to mete out absolute justice to a composer while living. There are so many factors in the case, and calm, dispassionate reasoning is almost out of the question. Only when personal influences have ceased, and the mists of prejudice cleared off, can the works of genius be justly estimated. The true artist must therefore submit his work to the judgment of a future age, and be content with the inward assurance that he has been faithful to the talent committed to him.

It is a matter of congratulation to find that English music is making way on the continent. The late Hugo Pierson met with more real appreciation, possibly, in Germany than in England; and the success of Mr. Villiers Stanford at Hanover is one of the most gratifying instances that modern records exhibit. Side by side with your correspondent's letter are programmes which contain more than one English name. What opinions were held some forty years ago, the following extract will show. In the "Foreign Intelligence" of the *Musical Library*, 1836, there is an account of a concert at Prague, given by Madame Friedrichs, "first harp-player of London." She played some English pieces, and this is what the critic says: "English compositions are not only of a totally different kind from those of France and Germany, but, what is still worse, they closely resemble what was in vogue ten years ago, and are now quite out of date. Besides, national themes are only effective in their own country. We know too little about the Irish to take any great interest in their melodies." Possibly the pieces referred to were of little value; but if "national themes" are to be limited to their own country we have plenty of "Hungarian" for export to-day.

Sterndale Bennett's music is not likely to be forgotten, even if it be not often heard at present. I think many musicians will agree with Mr. Gurney's just estimate of that composer. Onslow is still played to some extent in amateur private circles; and if his name is now absent from concert programmes, he had at one time a large share of attention. Up to the year 1837 his name frequently appeared in the programmes of the Philharmonic Society, and on the establishment of chamber concerts—the first series, under the title "Concerti da Camera," took place November and December, 1855—Onslow headed the first programme with his twelfth quintet (in A minor, Op. 34). Other concerts on a similar plan were given during the following year, and nine works by Onslow (all quintets, by the way) were included in the programmes. If there be inherent vitality in his music, it will surely make its way to the front again.

We English have become so accustomed to be called unmusical that we seem to present native works in a manner that savours of the apologetic. What is wanted by way of remedy is an educated and influential public opinion outside the profession, and capable of making its expression felt. Till such exists the initiative should be taken by concert-givers. I may be pardoned if I mention here my own experience in that capacity. In starting Chamber Concerts in Birmingham two seasons ago, I made it a point to introduce an English (or rather British) work in each programme. That plan has given entire satisfaction to my subscribers, and in many cases surprise has been expressed that such works should have remained unknown. More than one name, both of deceased and living masters, has thus been introduced here for the first time. The disposition on the part of the public already exists to receive with favour the works of native composers; let concert-givers take advantage of it, and a few years will work a wonderful change for the better.

I am, sir, yours faithfully,

STEPHEN S. STRATTON.

Birmingham, June 22, 1881.

ORGAN PEDALS ATTACHED TO PIANOFORTES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I unfortunately did not see, until too late for prompt reply, the inquiry by a "Parish Organist," in *THE MUSICAL TIMES* of June, as to organ pedals attached to the pianoforte. If not too late, I shall deem it a favour if you will kindly insert my reply in your August issue.

I have always maintained that pedals attached to the pianoforte, either by roller, board, twine, or gut, is a failure, for the vital principle of the piano is that the key must be struck, which is not the case with the organ; and thus, if the pedals are attached direct by either of the above methods, pedalling must necessarily be, to say the least, uneven and unsatisfactory, for the feet can never be expected to attain the delicacy of touch so requisite and even difficult for the fingers. Moreover, there is and must be considerable danger of injuring the piano.

I wish now to inform "Parish Organist" that I have succeeded in overcoming the above difficulties and objections, and that I have, after much thought and study, constructed a so far unique action, which produces a perfectly even and struck note, whether the pedalling is legato or otherwise; and no amount of heavy pedalling can in any way injure the piano, the action being so constructed that the pedals have no direct control whatever over the keys. They have had very considerable use for more than four years, with the most satisfactory results; they have never been out of order, and the wear and tear is absolutely *nil*. As a private individual I have not seen my way to patent my invention, at least without very considerable outlay, which to me would be too great an undertaking; but if this reply to "Parish Organist" should be seen by him, or by any pianoforte-maker or others whom it may concern, I shall be only too happy to prove on inspection all I have said respecting my invention.

Trusting that this correspondence may, even in a small degree, be the means of a more general introduction of pedals to pianofortes, and thus place within the reach of all the very desirable object of organ practice and organ music by the introduction of a pedal clavier to pianofortes such as I have stated,—I am, sir, yours truly,

JOSEPH SHAW, Professor of Music,
Organist of St. Luke's, Leeds.

5, Cobourg Street, Leeds, July 13, 1881.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you allow me to say a few words in favour of pedals attached to a pianoforte? I purchased a set rather more than twelve months ago, and when attached to the instrument, which was very easily done, my pupils had an unlimited amount of pedal practice without the loss of time in going to the organ each day, and also without the expense and bother of engaging and hunting for the very necessary blower. One of your correspondents mentions that "they are honestly worth

£10." I will say that mine cost £4 4s., and to me the worth has been beyond my anticipations. The manufacturer has improved the pedals and action in every way since he brought them out in 1875, and I think it is right that all musical men should know this, as it is one of the best inventions for our use of late years.—Yours truly,

AN ORGANIST AND PROFESSOR OF MUSIC.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BEDFORD.—Mr. Diemer's Cantata *Bethany* was produced on the occasion of the opening of the new organ in the enlarged Modern School, and with a success which must, we think, shortly ensure it a hearing in the metropolis. The local papers speak in the highest terms of the music, and especially of the sympathetic manner in which every phase of the story—the "Raising of Lazarus"—is treated. The principal vocalists—Miss Whittle, Miss Armstrong, Miss Eveleigh, the Rev. C. H. Murphy, Mr. A. H. Allen, and Mr. Kingston—acquired themselves excellently in the somewhat trying solos; and the choir was everything that could be desired, especially in "O death, where is thy sting?" and the closing "Hallelujah, Amen." Mr. Ford presided with much ability at the organ. The second part of the Concert included an original string Quartet by Mr. H. W. Stewardson, one of the assistant-masters, and some organ solos, admirably played by Mr. Ford.

BRAMLEY, LEEDS.—A special Service was held in St. Peter's Church on the 5th ult., when Dr. Armes's new Church Oratorio, *St. John the Evangelist*, composed for the Festival in York Minster, was performed for the first time. The Service, which commenced at 7.30, consisted of the Sentences, the Exhortation, the Confession, the Absolution, the Lord's Prayer, the Versicles, and the Apostles' Creed. Then followed the first four of the seven numbers of Dr. Armes's sacred Cantata, viz., "The Call," "At the Supper," "By the Cross," and "At the Sepulchre," after which the Rev. N. Egerton Leigh, precentor of the Leeds Parish Church, delivered an earnest and appropriate address. The remaining three numbers of the Oratorio—"At the Ascension," "Witnessing to the Faith," and "The Revelation"—were then sung; and at the close a Collect was said, and the blessing given from the altar by the Rev. S. W. Cope, vicar of Bramley, who also read the prayers. The production of Dr. Armes's work did the talented Organist of the church, Mr. F. W. Hird, and his choir the utmost credit, the solos being effectively rendered by Miss Beecroft, Miss Emily Greenwood, Mrs. Saville, Mr. Parkinson, and Mr. H. Farrer. The choir was powerfully augmented by choristers from St. Bartholomew's, Armley, and a few female voices. Mr. Hird accompanied throughout on the organ in masterly style. There was a very large congregation.

BRISTOL.—An excellent musical entertainment was given on June 27 at the Bon Marche. For several months past the assistants engaged at that establishment have been trained by Miss Farler—a lady well-known in musical circles—and the manner in which the part-songs and choruses were sung showed admirable proficiency on the part of the members of the class. The Concert was given for two reasons—in aid of the funds of the Bristol Royal Infirmary, and also to encourage the members of the class. Several well-known singers gave their services, including Miss Farler, who acted as Conductor, Miss Kate Probert, Signor Montecco, and Mr. W. Kidner. The programme included church music by the class, and several vocal and instrumental solos, Miss Farler's rendering of Sullivan's "Lost Chord" and Signor Pansani's performance on the zither being especially admired. Considering that the class has only been established about six months, the efficiency of the members reflects great credit upon their instructor, Miss Farler; whilst the members themselves are to be commended for the energy they have shown in applying to good effect the teaching they have received.

BURY ST. EDMUNDS.—A Festival was held on Thursday, June 30, in St. Mary's Church, by the united choirs of the town, numbering over 100 voices. The Service throughout was rendered in an effective manner under the conductorship of Mr. T. B. Richardson, Organist and Choirmaster of St. Mary's. Messrs. Coles and Sydenham presided at the organ, and were assisted by the Militia Band of West Suffolk, under Herr Krill.

CAFETOWN.—A new musical Society, entitled "The Philharmonic Society," has been formed in this city by a number of amateurs, chiefly young men, who hold weekly meetings in the Mutual Hall. The Society, which includes in its scheme the study and practice of

instrumental and vocal music, already numbers about seventy members. A number of vocalists will form a part-song choir, and a double quartet of gentlemen will give glees. Mr. Wells (the Conductor of the Amateur Brass Band) will conduct the orchestra, and the vocalists will be under the direction of Mr. Ashley.

EASTBOURNE.—Master Brewer opened a new organ, built by Mr. T. Jones, of Pentonville, at St. Ann's, on Monday, the 11th ult. The programme, which included a Sonata by Rheinberger, Bach's Fantasia and Fugue in G minor, and the Overture to *Obéron*, was well rendered, and highly appreciated by the audience. After the performance a collection was made for the building of the church.

GREENOCK.—A large representative meeting of the members of the Greenock Choral Union was held on the 1st ult., in the hall of the Watt Museum, for the purpose of hearing read a communication which the Secretary had received from the esteemed Conductor, Mr. J. Westwood Tosh, to the effect that, owing to important engagements in Glasgow, it would be necessary for him to tender his resignation. Mr. Macdougall, the vice-president, who occupied the chair, expressed his regret at the departure of Mr. Tosh, who leaves with the good wishes of all the members, and with a hope for his future success. It was afterwards unanimously agreed that Mr. D. M. Middleton, the well-known organist and composer, be appointed Conductor. The works for study for next season are *Judas Maccabæus*, and Sterndale Bennett's *May Queen*.

LEEDS.—A Promenade Concert and Swiss Fête was given on Saturday evening, June 25, in the Town Hall. The Army Orchestra Band (Conductor, Mr. E. A. Strickland) performed a good selection of music by Sullivan, Reissiger, Rossini, Wagner, &c., the March from *Tannhäuser* being particularly well played and much admired.—Seldom has a more delightful and successful Concert been given in Leeds than the one which took place on Saturday, the 16th ult., at the Town Hall. Dr. Spark was enthusiastically received, and played three pieces on the grand organ with almost more than usual success. Mr. Carré was much applauded for his violin solo; and the Police Band also rendered able assistance, with Mr. Sidney Jones as leader. Since last September no less than sixty-six free organ concerts have been given by Dr. Spark, the borough Organist, and it is calculated that they have been attended by about 80,000 persons. The selections have comprised almost every variety of composition—organ works by the standard and modern writers, symphonies, overtures, suites de pièces, and a variety of other music composed for the orchestra and adapted for performances on the organ; violin and violoncello solos, quartets, and other chamber music; vocal music, and a large number of operatic selections, &c. The organists of the town and neighbourhood should derive much benefit from such an institution, for which they are indebted to the enterprising spirit of the Town Council no less than the industry and research of Dr. Spark.

LEWES.—On Sunday, the 17th ult., after Evening Service, Mr. Percy J. Starnes gave an Organ Recital at St. Ann's Church, of which he is Organist. The programme, selected from the works of Handel, Bistice, Mendelssohn, Lemmens, &c., was excellently rendered. The collections both morning and evening were in aid of the Lewes Dispensary and Infirmary.

LINCOLN.—An Organ Recital was given in the Hannah Memorial Chapel on the 8th ult. by Mr. J. Barratt, Mus. Bac., Oxon., Organist of Paisley Abbey. The programme was selected from the works of Handel, Haydn, Auber, Rossini, Guilmant, Romberg, Lemmens, Kullak, and Liszt. Mr. Barratt rendered all the pieces in a masterly style, several being encored and repeated. A vote of thanks was awarded to the Organist on the motion of Mr. Councillor Bainbridge, seconded by J. S. Hardy, Esq.

LIVERPOOL.—Some of the more advanced pupils of Mr. J. J. Monk gave a Concert in the Association Hall, Mount Pleasant, on Saturday afternoon, June 25. The programme included works by Haydn, Mozart, Weber, Spohr, Rossini, Sterndale Bennett, Schumann, Rubinstein, Raff, Guilmant, Gounod, &c. The executants were Misses Rosa Cope, Jessie Wiggles, Ada Minns, Elizabeth Birch, Annie Smith, Emilie Scott, Harry J. Hartley, Florence Parkes, Quirk, Mrs. Harrison Dearle, and Mr. Monk himself. Perhaps the most attractive feature of the Concert was the performance by Miss Emilie Scott of Sterndale Bennett's "Maid of Orleans" Sonata. There was a large and appreciative audience.

NORTH BERWICK, N.B.—Mr. Frank Bates, Mus. Bac., gave his first Organ Recital for the season on Tuesday afternoon, the 19th ult., to an appreciative audience. The selection included Bach's great Fugue in G minor, an Allegretto by Lemmens, an Improvvisi by Hiles, and selections from Handel, Haydn, Guilmant, &c. Mr. Bates's playing was greatly admired, and his next Recital will be looked forward to with much pleasure.

OLDHAM.—A popular Concert was given in the Coffee Tavern, Henshaw Street, on Tuesday evening, the 12th ult., to a very large audience. Several amateurs assisted, and an excellent programme was provided. Mr. Springthorpe and Mr. John Fitton were highly successful in their vocal solos, and an interesting item was the violin performance of Master Sutcliffe. The Concert was a great success. Mr. J. Greaves accompanied.

READING.—The opening Recital on the new organ built by Mr. August Gern for Snaresley Church took place on the 6th ult. The performer was Dr. Woodforde, Organist of the church, who played an excellent selection from the works of the great masters, exhibiting their styles in chronological order. The organ, which cost £335, is in every respect a really fine instrument, and its varied powers were most effectively displayed on the occasion.

SAFFRON WALDEN.—The members of the North-west Essex Choral Association held their sixth Annual Festival in the Parish Church on Thursday, the 14th ult., the choirs taking part being those of Saffron Walden, Debden, Wicken, Rickling, Broxted, Hadstock, Widdington, &c. At evensong the choirs entered the grand old church singing as a processional, "Forward, said the prophet," to a tune by Rev. H. Fleetwood Shepherd. The Psalms were sung to Anglican chants, and the Magnificat and Nunc dimittis to Arnold's setting in A. The Anthem

was Tours's "Blessed are they." Mr. Richard Lemaire, the Choir-master of the Association, presided at the organ throughout the Service, and the Rev. J. W. Bennett conducted. The Service, which was admirably rendered, was concluded by the Benediction, given from the altar by the Rev. Canon Jeff, vicar of Saffron Walden.

SCARBOROUGH.—A special Festival Service was held at the Parish Church on Friday evening, the 22nd ult., at which Dr. Armes's new Oratorio, St. John the Evangelist, was sung as the anthem. The solo parts were taken by Miss Marie Thompson, Miss Rigg, Mr. Welch, and Mr. Bland, and the choruses were excellently rendered by a choir of 140 voices. Dr. Armes accompanied his own work upon the organ, and Mr. Knapp conducted.

SHEFFSBOURY.—On the 1st ult. the annual School Concert was given at the Music Hall by the members of the schools. The first part of the Concert was sacred, and included an organ solo, Andante in B flat (Lefebvre-Wely), "How lovely are the messengers," Organ Concerto (Corelli), "I know that my Redeemer liveth," and the "Hallelujah" chorus. The second part, which was secular, opened with the overture to *Il Barbiere di Siviglia*, followed by several part-songs, vocal solos, and ending with "Gipsy Life" (Schumann), with full band and chorus. The precision of attack in the chorus was very praiseworthy. Mr. Walter Hay conducted.

TORONTO.—The members of the Philharmonic Society gave their final Concert for the season in the pavilion of the Horticultural Gardens on Tuesday, June 7. There was a large attendance. Handel's Oratorio *Judas Maccabæus* was the work selected, and its performance was a gratifying success, reflecting great credit both upon the Society and its able Conductor. The solo vocalists were Miss McManus, Mrs. Bradley, Miss Scott, Miss Clarke, and Messrs. Jenkins, Warrington, Coleman, Kirk, O'Malley, Ward, Taylor, and Scott, all of whom were thoroughly efficient. The choral singing was unusually good, exhibiting volume of tone, certainty of attack, and crispness and clearness of enunciation. The orchestra was strong, and thoroughly efficient. Mr. Torrington conducted with his accustomed skill.

WELLINGTON, N.Z.—A Festival Service was held in St. Paul's Cathedral on Wednesday, April 27, when Dr. Stainer's Cantata *The Daughter of Jairus* was performed for the first time in this city. The choir, numbering about forty-five voices, sang the choruses with excellent effect, the "wailing" chorus being particularly noticeable for its expression and balance of parts. The soprano music was charmingly sung by Mrs. George Cotterell, and the other solo parts were taken by competent amateurs. The work made a very deep impression on the large congregation. Mr. Robert Parker directed the performance at the organ; and, in addition to the instrumental introduction, played Bach's Prelude and Fugue in E minor, and Lemmens's "Triumphal March" as voluntaries.

ORGAN APPOINTMENTS.—Mr. J. J. Marsh, Organist and Choir-director to St. Mary the Virgin, Parish Church of Bacton, Suffolk.—Mr. E. J. K. Toms, to St. John's, Fulham.—Mr. John Bottomley, to St. Alban's, Warwick Street, Leamington.—Mr. W. H. Hedley Carus, to St. George's-in-the-East.—Mr. Albert J. Owen, A.C.O., to the Parish Church, Shifnal, Salop.—Mr. William H. Stocks, Organist and Choir-master to St. Thomas's Church, Woolwich.—Mr. H. Taylor, F.C.O., Organist and Choirmaster to St. John, Ladywood, Birmingham.—Mr. W. H. Bellamy, Organist and Choirmaster to the Parish Church, Calne, Wilts, and to Bowood Chapel, under the Marquis of Lansdowne.—Mr. Josef Cantor, Organist and Director of the Choir to the New Church of St. Cyprian, Edge Lane, Liverpool.

OBITUARY.

On Tuesday, June 28, EDMOND ANDRADE, the first exponent in England of the Paris-Galin-Chevé (commonly called the Chevé) system of writing and teaching vocal music, and Editor of the *Musical Examiner*, aged 55.

On the 8th ult., at 10, Great Marlborough Street, W., JAMES LEA SUMMERS, third son of WILLIAM SUMMERS, aged 44.

On the 11th ult., THOMAS WAINWRIGHT, for twelve years Organist and Choirmaster of St. Mary's Parish Church, Chepstow, aged 38.

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5.	Long live England's future Queen.	S.A.T.B.	Dr. Kimbault	2d.	45.	O Thou, whose power (Prayer from "Mosè in Egitto")	Rossini	...	"	1d.
6.	My task is ended (Song and Chorus).	A.T.B.B.	...	...	Balfe	4d.	46.	The Guard on the Rhine.	S.A.T.B.	...	G. A. Macfarren	1d.
7.	Thus spake one Summer's day.	S.A.T.B.	...	...	Abt	2d.	47.	The German Fatherland.	S.A.T.B.	...	"	1d.
8.	Soldiers' Chorus.	T.T.B.B.	...	...	Gounod	4d.	48.	The Lord is my Shepherd (Quartet).	S.A.T.B.	...	G. A. Osborne	2d.
9.	The Kermesse (Scene from "Faust")	...	...	...	"	6d.	49.	Te Deum in F	...	...	Jackson	2d.
10.	Up, quit thy bower.	S.A.T.B.	...	...	Brinley Richards	4d.	50.	Te Deum in F	...	...	Nares	2d.
11.	Maidens, never go a-wooing.	S.S.T.T.B.	...	...	G. A. Macfarren	2d.	51.	Charity (La Carità).	S.S.S.	...	Rossini	4d.
12.	Faggot-binders' Chorus	...	...	...	Gounod	4d.	52.	Cordelia.	A.T.T.B.	...	G. A. Osborne	4d.
13.	Sylvan hours (for six female voices)	...	...	...	Joseph Robinson	6d.	53.	I know.	S.A.T.B.	...	Walter Hay	2d.
14.	The Gipsy Chorus	...	...	...	Balfe	4d.	54.	Chorus of Handmaidens (from "Fridolin")	A. Randegger	...	"	4d.
15.	Ave Maria	...	...	...	Arcadelt	1d.	55.	Offertory Sentences	...	...	Edmund Rogers	4d.
16.	Hark! the herald angels sing	...	...	...	Mendelssohn	1d.	56.	The Red Cross Knight	...	...	Dr. Callcott	2d.
17.	England yet (Solo and Chorus).	S.A.T.B.	...	...	Sir J. Benedict	2d.	57.	The Chough and Crow	...	...	Sir H. R. Bishop	3d.
18.	The Shepherd's Sabbath Day.	S.A.T.B.	...	...	J. L. Hatton	2d.	58.	The "Carnovale"	...	...	Rossini	2d.
19.	Thoughts of Childhood.	S.A.T.B.	...	...	Henry Smart	2d.	59.	Softly falls the moonlight	...	...	Edmund Rogers	4d.
20.	Spring's Return.	S.A.T.B.	...	...	"	2d.	60.	Air by Himmel	...	...	Henry Leslie	2d.
21.	An old Church Song.	S.A.T.B.	...	...	"	2d.	61.	Offertory Sentences	...	...	E. Sauerbrey	4d.
22.	Sabbath Bells.	S.A.T.B.	...	...	"	2d.	62.	The Resurrection	...	...	C. Villiers Stanford	1d.
23.	Serenade.	S.A.T.B.	...	...	"	2d.	63.	Our Boys	...	...	W. M. Lutz	4d.
24.	Cold Autumn Wind.	S.A.T.B.	...	...	"	2d.	64.	The Men of Wales	...	...	Brinley Richards	2d.
25.	Orpheus with his lute.	S.S.S.	...	...	Bennett Gilbert	2d.	65.	Dame Durden	...	...	"	1d.
26.	Lullaby.	S.A.A.	...	...	"	1d.	66.	A little farm well tilled	...	...	Hook	1d.
27.	This is my own, my native land.	S.A.T.B.	...	...	G. A. Macfarren	1d.	67.	There was a simple maiden	...	...	G. A. Macfarren	1d.
28.	March of the Men of Harlech.	S.A.T.B.	...	...	Dr. Kimbault	2d.	68.	Fair Hebe	...	...	"	1d.
29.	God save the Queen.	S.A.T.B.	...	...	"	1d.	69.	Once I loved a maiden fair	...	...	"	1d.
30.	Rule, Britannia.	S.A.T.B.	...	...	"	1d.	70.	The jovial man of Kent	...	...	"	1d.
31.	The Retreat.	T.T.B.B.	...	...	L. de Rille	2d.	71.	The Oak and the Ash	...	...	"	1d.
32.	Lo! morn is breaking.	S.S.S.	...	...	Cherubini	2d.	72.	Heart of oak	...	...	"	1d.
33.	We are spirits.	S.S.S.	...	...	G. A. Macfarren	4d.	73.	Come to the sunset tree	...	...	W. A. Philpott	4d.
34.	Market Chorus ("Masaniello").	S.A.T.B.	...	...	Auber	4d.	74.	May.	S.A.T.B.	...	W. F. Banks	2d.
35.	The Prayer ("Masaniello")	...	...	...	"	1d.	75.	Pure, lovely innocence ("Il Re di Lahore")	Chorus for female voices	...	J. Massenet	4d.
36.	The Water Sprites.	S.A.T.B.	...	...	Kücken	2d.	76.	A Love Idyl.	S.A.T.B.	...	E. R. Terry	2d.
37.	Eve's glittering star.	S.A.T.B.	...	...	"	2d.	77.	Hail to the woods.	A.T.T.A.	...	J. Yarwood	2d.
38.	When first the primrose.	S.A.T.B.	...	...	"	2d.	78.	Near the town of Taunton	...	Dean Thomas J. Dudeney	2d.	
39.	O dewdrop bright.	S.A.T.B.	"	1d.	79.	Merry boys are we at sea	A.T.T.B.	...	J. Yarwood	2d.
40.	Sanctus, from the "Messe Solennelle."	S.A.T.B.	Rossini	4d.						

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